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APRIL 1, 1995

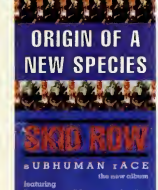
IN THE NEWS



Garth Brooks Campaigns For The Arts In D.C.

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PIRACY LOSSES SHRINK

RIAA, Laws Get Tough

■ BY CHRIS MORRIS

LOS ANGELES—In the long-running war against bogus recordings, the good guys are turning the tide.

The Recording Industry Assn. of America's anti-piracy division is celebrating 25 years of activity with new figures reflecting shrinking losses to the record industry, a decline in record counterfeiting and bootlegging, and increased activity by law enforcement organizations bolstered by tougher statutes.

The trade group's 1994 statistics could be seen as the culmination of legislative and law enforcement efforts stretching back to the '70s, when the counterfeiting of 8-track cartridges represented the gravest threat to the record industry's economy and few federal and state laws were in place to punish music pirates.

Says Steven J. D'Onofrio, RIAA executive VP and director of anti-piracy operations, "For the first time in recent history, industry losses have gone down."

D'Onofrio says that while the trade group has estimated losses from piracy activities at between $400 million and $600 million a year in recent years, "last year we were looking at losses of from $300 million-$325 million . . . It's just a rough estimate, based on what we know was out there."

(Continued on page 97)

Amid Boom, Modern Rock Radio Sights A 'Dry Spell'

■ BY ERIC BOEHLERT

NEW YORK—After feasting on a seemingly endless supply of meaty hits that helped lure new listeners, some in modern rock radio say the format is battling through its first "dry spell" in years. And while programmers anxiously search for new contenders, some fret modern rock is relying too heavily on one-off and sound-alike acts that, in the long run, could damage the newly prosperous format.

Just as country radio rode a wave of early '90s superstar releases to stardom, modern rock, over the last three years, has benefited from a torrent of blockbuster records from acts such as Nirvana, Smashing Pumpkins, Offspring, Alice In Chains, U2, Soul Asylum, Beastie Boys, Cranberries, Live, Hole, Green Day, R.E.M., and Pearl Jam (Billboard, Nov. 5, 1994). However, programmers says it has been several months since a dynamic record arrived on their desks.

"There's been a dry spell all during the winter," says John Gorman, PD at WMMS Cleveland, the longtime album rock outpost that switched to modern last year. Gorman is particularly concerned with call-out research that shows a number of the station's playlist offerings receiving just "OK" ratings from listeners. "For the most

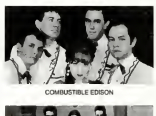
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Lounge, Big-Band Era Bops Back On Indies And Majors

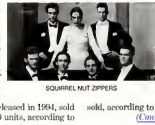
■ BY CARRIE BORZILLO

LOS ANGELES—A new crop of swinging hipsters are about to hit record store shelves with their retro take on musical styles such as lounge, big band, and "hot jazz."

While most of the acts are newcomers, at least two veteran performers have had recent successes going the retro route. The self-titled Hollywood Records debut of the big-band-inspired Brian Setzer Orchestra, released in 1994, sold more than 90,000 units, according to SoundScan. And the 1988 self-titled RCA debut album by the campy Buster Poindexter (alter ego of former New York Dolls front man David Johansen) moved 276,000 units, according to the label.



COMBUSTIBLE EDISON



SQUIRREL NUT ZIPPERS

Other acts counting on a nostalgia craze have been success stories for their independent labels. Combustible Edison's cocktail collection, "1, Swinger," was one of Sub Pop's top five sellers of 1994, with more than 22,000 units sold, according to SoundScan. Like-

(Continued on page 16)

Groups Unite For Ticket Reform

■ BY BILL HOLLAND

WASHINGTON, D.C.—Three consumer groups, raising their voices in support of entertainment ticketing reform, joined forces March 21 and announced the introduction of legislation in three states that would cap live-event ticket service fees and require venues to offer nonservice-charge tickets through box offices and disclosure of fees in all advertising. The new bills are slated for New York, Massachusetts, and Oregon.

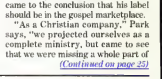
Officials from the Consumer Federation of America and the U.S. Public Interest Research Group, both with more than 1 million members nationwide, joined the Consumers Against Unfair Ticketing coalition,

(Continued on page 96)

Christian Labels Move Into Gospel

■ BY LISA COLLINS

It was four years ago that Jerry Park, president of contemporary



COMMISSIONED

Christian powerhouse Benson Music, came to the conclusion that his label should be in the gospel marketplace.

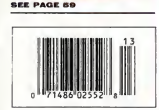
"As a Christian company," Park says, "we projected ourselves as a complete ministry, but came to see that we were missing a whole part of

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BILLBOARD SPOTLIGHTS

NEW AGE

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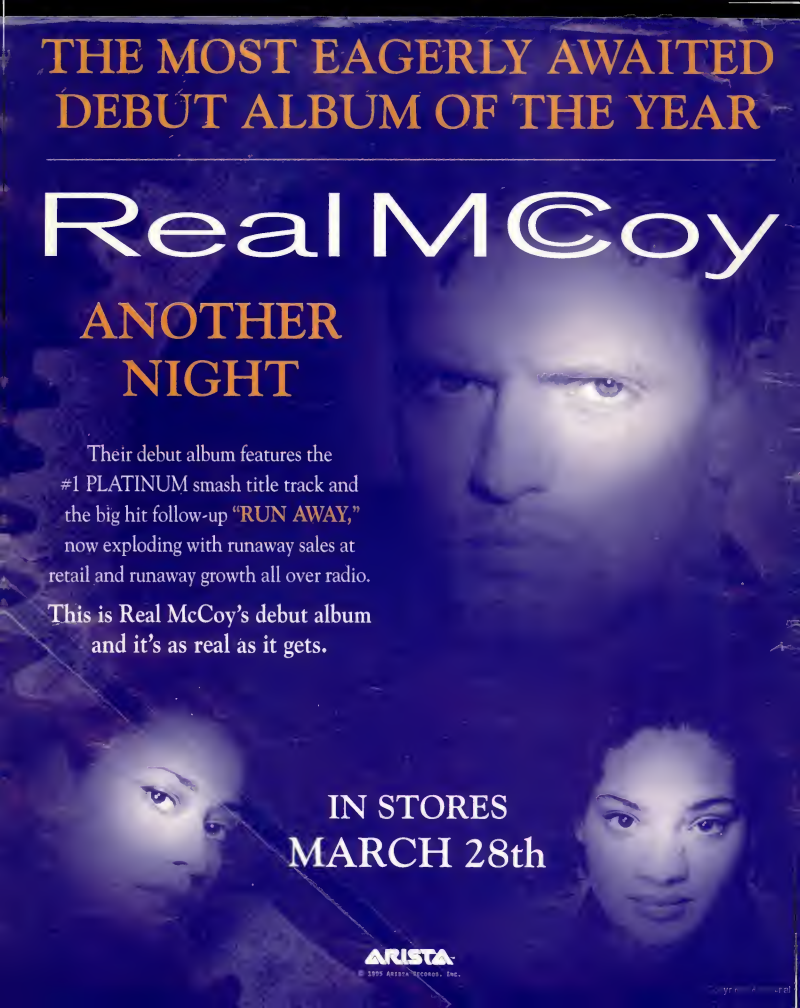


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The Hoax: Blues You Can Believe In

MUSIC TO MY EARS



by Timothy White

Strange sightings have been reported in the English countryside of late, the portentous phenomenon drawing increasing numbers of the curious to the southern counties of Dorset, Hampshire, and Wiltshire. Accounts of blue lights, howling cries, and sharp reports ecboing across the grassy uplands have centered since 1991 on Great Cheverell, a hamlet some 30 miles from Stonehenge.

At first only a lone expert journeyed into the region to investigate. "What really shocked at first was the funky visual aura," remembers veteran sleuth Mike Vernon, who traveled to a place called the Ponderosa in the Hampshire town of Fareham to bear witness. "But it was the extraordinary sound that struck me most, full of a solid feeling that hardcore fans of my age and experience would give their right arm to be able to bear, let alone play themselves."

Whst Vernon had beheld was a bons fide musical chip off the John Mayall & the Bluesbreakers chopping block, a full-band outbreak of youthful bare wires wailing earnest enough to recall 1966 Soho club jams at the Flamingo on Wardour Street.

"Tbis stuff was as exciting as the first time I saw the Yardbirds or the Bluesbreakers," states Vernon, who produced the landmark "Bluesbreakers—John Mayall With Eric Clapton" album in April 1966 at Decca Studio No. 2 in West Hampstead. "But the most pleasant surprise was the *youth* of these players. These days most bands who purport to play serious electric blues have members whose ages range from 35 to 40, and they never have their own msterial. But these were kids of 17 to 18 who were performing red-hot original blues when they should have been playing Lenny Kravitz covers. I was amazed."

But who in blazes were they? "Well," says Robin Davey, the mystery band's rangy bassist/chief spokesman, "we never really had a name until we played a gig nearby at Easterton Village Hall in March of '91, when we had to put our name on the tickets. I was on the phone to Jon Amor, our lead guitarist, and we were talking about the weird crop circles that had been showing up in the fields around Salisbury. A major London newspaper had just confessed to paying two guys to make some phony circles of their own for a publicity stunt, and the headline on a rival paper that day was 'HOAX.' Since the true crop circles still haven't been explained, the word somehow seemed perfect for the real sound our music was after, so we laughed and used it."

In early 1994, Vernon signed the Hoax to his Atlantic/EastWest-distributed Code Blue Records, a modern sequel to the fabled Purdsh, Outasite, and Blue Horizon labels on which he cut the earliest Clapton/Mayall sides, albums by the fledgling Fleetwood Mac, and assorted gems by sojourning American giants like Eddie Boyd and Champion Jack Dupree.

The Hoax's recording sessions were held in Oxfordshire and Wales amidst a relentless itinerary of dates supporting visiting Yank bluesmen like Duke Robillard and Smokin' Joe Kubek. Fittingly, the lessons of the road resound on all 10 tracks of the Hoax's "Sound Like This" (due April 25), the finest nativity of ensemble-style British blues-rock since Clapton & the Powerhouse cut "Crossroads" in 1966 (see the new Steve Winwood retrospective, "The Finer Things," on Island).

The beauty of "Sound Like This" is that it's imbued with a broad range of legendary and latter-day influences, from Free and other boughs of the Bluesbreakers family tree to vintage Fabulous Thunderbirds and Stevie Ray Vaughan's "Texas Flood." Yet tbe record still shines from a ligbt within on such self-penned material as "Lizard Like Me," "Headless Chicken," and first single "Scaramouche."

"The sad thing is that I was just getting into Stevie Ray and 'Texas Flood' just before he died," says Davey, "and I remember seeing an ad in September 1990 for a Hammersmith Odeon concert he never lived to give.

"My dad grew up in the '60s and '70s and had a great collection of John Mayall & Bluesbreakers records, but my brother Jess [the Hoax's second guitarist] and I are also fans of people like Albert King, Robben Ford, and Rage Against The Machine. Except for our drummer, Dave [Raeburn], who came to us from a popular blues-based band in Bath called the Pink Torpedoes, the rest of the band [Amor and vocalist Hugh Coltman] were all friends at Great Cheverell Primary School. Basically, we went from playing football to playing cricket to playing in a band."

But why a high-voltage blues brigade? "I guess we all went through gradual growing phases," Robin theorizes, "always going from fashionable music to punkish old R&B like Dr. Feelgood and then back to the newest thing. But once you've been moved by something with blues roots, it's hard to stay with the latest fashion. It would probably surprise Americans how much British kids are only now beginning to catch on to Stevie Ray, but it's completely fresh to my generation."

Robin Davey was born on Dec. 29, 1975, the second son (be and Jess also have a younger sister) of Micbael and Christabel Davey. Robin waa reared in a post-industrial bedroom community whose prior inhabitants had the blues since the first days of the 19th century. In 1802, Wiltshire was rocked by a rising wave of disenchantment in tbe wool trades as the cloth-finishing "croppers" rioted against layoffs due to mechanization of the rural mills. A whole way of life would soon vanish.

Like some contemporary residents, the Davey brothers' parents make their living from home handicrafts, selling their line of custom-made wooden toys to a network of shops on the shires. As self-employed free spirits, they have much in common with Mike Vernon in his salad days, when he toiled as a co-editor (with producer Neil Slaven) of the tiny magazine R'n'B Monthly while pressing and selling 99-unit lots of Hubert Sumlin singles for assorted Soho shops.

Small wonder, then, that Vernon speaks as if he's found UFO landing sites on the Wiltshire wheat fields when he tells how his "hair stands up on the back of the neck" every time he hears the jukebox fury of a Hoax hell-raiser like "Headless Chicken." Sample lyric: "What kind of rooster are you if you can't wake the neighbors up/You got no voice at all when your head's been cut!"

"We wrote that song about a local band that was getting all the hot press, but they were nothing but hype," explains Robin Davey. "We wanted no part of that kind of career and decided we'd build our reputation on live gigs. These days people don't have money to see or do everything, so they choose very carefully. For a good time, frankly, a live blues band that *really* feels it will never let you down."

THIS WEEK IN BILLBOARD

GETTING A GRIP ON THE RUSSIAN BIZ

How do you evaluate the Russian market? A new Russian Phonographic Assn. and the independent Intermedia are starting to offer a glimpse into an expanding industry. Erkin Touzmuhammad reports from Moscow. **Page 45**

VHS HOLDING ITS OWN

With the new technology boom, the ITA has become the forum for the great tape debate. This year, video suppliers took on the digital videodisc. Home video editor Seth Goldstein reports on the case for VHS' longevity. **Page 69**

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Commentary

Pressing To Stay One Step Ahead Of Piracy

■ BY STEVEN J. D'ONOFRIO

Like a chameleon constantly changing with its environment, music piracy has adapted over the years to each new advance in recording technology and has exploited every conceivable market niche.

When the Recording Industry Assn. of America created the anti-piracy unit in 1970, no one imagined bow widespread and complex the piracy business would eventually become. The unit consisted of a single attorney. Pirates plied their trade in a single format—vinyl. And the legal remedies were singularly weak.

Since then, LPa have been followed by 8-track tapes, cassettes, CDs, and other evolving formats. Music piracy, along with virtually all commerce, has gone international. And pirates have grown increasingly sophisticated in their attempts to evade the law.

In reaponse, RIAA's anti-piracy unit, which celebrates its 25th anniversary this year, has launched a growing array of countermeasures to prevent, prohibit, and punish this serious crime.

The hotbed right now is in California. Although New York and the Carolinas used to be equally busy with pirates manufacturing and distributing their materials, RIAA's concentrated efforts have significantly reduced piracy there.

Much of our success was due to working with law enforcement officials to crack down on illegal manufacturers, distributors, and retailers. Our present strategy, particularly in California, has shifted to focusing higher on the food chain, targeting illegal distributors, manufacturers, and materials suppliers.

In a landmark decision in August, a Los Angeles County judge sentenced two raw materials suppliers to six months in jail and five years' felony probation. And recently, on behalf of 26 member companies, RIAA sued 10 defendants who were allegedly either supplying counterfeit cassette duplicators with raw materials or responsible for the duplications themselves.

By pursuing suppliers and manufacturers, RIAA is significantly decreasing the source of street vendors' counterfeit merchandise. The amount of pirated material confiscated in raids has declined markedly during the past few years because we are reducing the output of illegal factories.

Unfortunately, as long as the demand for counterfeit recordings persists, pirates will continue to provide a supply. One area of increasing supply: music from other cultures. In February, RIAA helped confiscate nearly 7,000 alleged counterfeit Indian music cassettes from a retail store in New Jersey—the largest seizure of illicit Indian music ever from a retailer.

This case represents the continuation of a long-standing pattern. New Americans miss the music of their homeland, and the U.S. labels respond by expanding their world music catalog. Pirates then copycat this trend in the legitimate marketplace and sell counterfeit versions of what the labels are producing. Hispanic music, for example, has always been disproportionately represented in the counterfeit market.

Recently, the markets for pirated Indian and Arabic music have increased; in a few years, other types of music will move to the fore. Each of these market niches requires different anti-piracy resources. As the market continues to diversify, we will have to adapt. In the past we have used specialists to target specific niches, and we will do so again if necessary.

Where have we had the most success in fighting piracy? With CDs. Unlike cassettes, which are by far the most pervasive pirated format, CDs remain an extremely difficult medium for pirates in the U.S. The key has been RIAA's early and ongoing work to protect the market before pirates could gain a strong foothold.



'We must draw a line in the sand early.'

Steven J. D'Onofrio is executive VP and director of anti-piracy operations for the RIAA.

RIAA's CD plant education program, which trains manufacturers to spot bogus orders, has been a textbook example of piracy prevention. There are nearly 50 CD manufacturing plants in the U.S.—more than in any other country. We keep plants updated on criminal activity in the CD market, and manufacturers frequently call for assistance when they suspect wrongdoing.

This aggressive program is the primary reason why fewer than 1% of CDs in the U.S. are pirated—a far lower rate than in most other countries. Since the advent of CD technology, Europe, Asia, and Latin America have witnessed increasing piracy, and, in fact, Europe now supplies much of the market for illegal CDs in the U.S. Consequently, last year RIAA pushed for passage of a felony anti-bootleg law, as part of GATT implementation, that allows U.S. customs officials to seize illicit shipments at the border.

The other main form of pirated CDs in the U.S. is the illegal dance mix, which frequently ends up in the retail marketplace. RIAA has sent more than 600 educational letters to DJ companies around the country, and in March we assisted in the seizure of nearly 5,000 alleged pirated dance mix CDs from an entertainment company in Pennsylvania.

New technological developments are rapidly changing the CD market in dramatic ways, and the RIAA is working to ensure that pirates don't cash in on these changes. For example, CD-R recording machines have now been introduced in the U.S., and CD-ROM recorders were announced at the most recent Winter Consumer Electronics Show. With respect to CD-R machines, measures are being put in place to track specific recordings to the particular CD-R machine that recorded the disc. Additional anti-piracy measures will likely be taken, including means to ensure that blank CD-R discs remain visually distinguishable from prerecorded CDs. CD-ROM recorders pose additional challenges, given their capability to interconnect with computers and servicea on the information superhighway. Rest assured that the RIAA will remain vigilant in protecting the rights of its members and their recording artists in these new technological environments.

For example, America's recent trade agreement with China—the leading perpetrator of internstional piracy—stipulated that all Chinese manufacturers must begin using SID codes.

Beyond CDs, individuals without authorization are increasingly exploiting sound recordings via new digital technology. For instance, RIAA recently filed its first "alternative media" suit against a company that was allegedly operating, without licensing sound recordings, an "aural greeting card" service in which customers could send songs to others as part of a phone message.

Of course, pirates are infiltrating the world of computers as well. Distributors are on the verge of entering online services, and piracy will certainly not be far behind. Already individuals without authorization are distributing album covers and marketing bootleg CDs on the Internet and bulletin board systems. Within a few years, as modem speeds and compression rates increase, pirates could potentially directly upload recordings quickly and have access to a worldwide market for their illicit products.

These nonphysical media will make it easier for anyone to take up piracy—and reach millions of potential customers—with little investment of money, time, or labor. Rather than set up a vulnerable street corner sales operation, pirates will be able to distribute via the growing global information highway from just about anywhere, even outside the U.S. Tracking and catching them will become vastly more difficult.

But pirates will inevitably devise ways to evade methods of detection. Our laws may not be comprehensive enough to cover these crimes of the future. If we are to minimize the proliferation of piracy, lawmakers need to strengthen our anti-piracy legislation. We must draw a line in the sand early.

LETTERS

SONGWRITERS & PUBLISHERS WELCOME

Congratulations on Billboard's new Songwriters & Publishers page. This welcome expansion of coverage of the music publishing industry is particularly timely as the value of creativity and intellectual property is being both recognized and challenged throughout the world.

On behalf of the members of the National Music Publishers' Assn., many thanks for this excellent addition to Billboard. We look forward to the insights and surprises Songwriters & Publishers will provide and offer our assistance in making this page informative and entertaining not only for music publishers, but for all of Billboard's readers.

Edward P. Murphy
President/CEO
NMPA/Harry Fox Agency, Inc.
New York

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come together

America salutes The Beatles



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Top Gospel Chart Goes To SoundScan

Effective with this issue, Billboard's Top Gospel Albums chart begins using point-of-sale data compiled by SoundScan. Within a matter of weeks, the Top Contemporary Christian albums chart also will convert from ranked reports to SoundScan data.

The Top Gospel Albums chart will be determined by sales figures from the same panel of R&B "core" stores used for Billboard's Top R&B Albums, Hot R&B Singles Sales, and Hot Rap Singles charts. The panel consists of more than 500 locations, many of them independent stores, which are predominantly shopped by African-American consumers. Senior chart manager Suzanne Baptiste is in the process of adding more stores to the R&B/gospel panel from SoundScan's overall pool of stores.

"We are excited to bring the enhanced accuracy of the SoundScan system to the gospel genre," says Geoff Mayfield, Billboard's director of charts. "When we complete the conversion of the Top Contemporary Christian chart, all of our music sales charts will be determined by POS data."

Retailers who previously reported to Billboard's Top Gospel Albums chart that have added, or are planning to add, point-of-sale systems to their stores are encouraged to join SoundScan's pool, Mayfield adds.

Datu Faison, who has overseen Top Gospel Albums since he joined Billboard in New York last fall, will continue to manage the chart.

As with Billboard's other biweekly music sales charts, sales data for the Top Gospel Albums chart is compiled weekly and is available each week to subscribers of the Billboard Information Network, Billboard Online, and SoundScan. In the published biweekly charts, the numbers in the "Last Week" column reflect chart standings from the previous unpublished week.

For this week's Top Gospel Albums chart, the "Last Week" numbers reflect standings from the previous unpublished POS-based chart, rather than the last chart from the old ranked-report method.

B'Buster Offers Rebates With Card

Visa Alliance Means Consumer Savings

■ BY EILEEN FITZPATRICK

LOS ANGELES—When Blockbuster Entertainment customers purchase videos and music at the chain with the new Blockbuster Visa card, they'll be getting back more than a receipt and a thank you.

Consumers who get the card will receive a 5% rebate on purchases made at Blockbuster Video and Blockbuster Music stores, plus a 1% rebate on all other purchases made with the Visa card. The rebates will be issued as "Blockbuster Bucks," which will be included in their monthly statement.

In addition to its music and video stores, "Blockbuster Bucks" also can be redeemed at Paramount Parks and Discovery Zone FunCenters. The bucks are issued in $5 increments.

Blockbuster president/CEO Steven Berrard says the alliance, the first for an entertainment retailer and credit card company, will enable Blockbuster to implement a wide variety of value-added marketing campaigns specifically targeted to its 35 million members.

"We'll be able to give our customers significant discounts if they use the card," Berrard says. "This card will give them more of a reason to come to a Blockbuster store."

Blockbuster's corporate parent, Viacom Inc., won't be left out of Visa connection either, Barrard says.

The retailer is working on a cross-promotion linking the new Visa card with Viscom's Showtime Network, Berrard says. Details will be announced at a later date.

It also is likely that Blockbuster's 3,000 U.S. stores will add MTV and Nickelodeon merchandise and offer a discount when consumers purchase it with the Blockbuster Visa card, Berrard says.

Preapproved card applications will be mailed to a majority of Blockbuster's membership beginning this week. The credit will not replace Blockbuster membership cards, which are necessary to rent tapes at the video stores. Applications also will be available at Blockbuster's 3,000 locations.

The Charlotte, N.C.-based NationsBank, which lists Blockbuster as one of its corporate clients, will issue the card.

The card, only available in the U.S., has no annual fee and carries a 9.5% introductory interest rate for the first six billing cycles.

Visa U.S.A. president/CEO Carl F. Pascarella and NationsBank credit services president Eileen M. Friars say teaming with Blockbuster provides them with a large customer base and enables them to provide prized premiums.

"When you ask consumers what kind of premiums they want, entertainment items are very high on the list," says Friars.

Says Pascarella, "The more value they place on the premium offer, the more they will use the card."

While Visa and NationsBank will pitch Blockbuster customers to use the new card, the companies will not have direct access to Blockbuster's extensive database.

"We're not in the business of selling our customer lists," Berrard says.

The Blockbuster Visa card promotion, unveiled at a briefing held at Paramount Studios on March 21, will be launched through a television commercial airing on the Academy Award telecast March 27. Cindy Crawford, a former spokesperson for the Ft. Lauderdale-based chain, stars in the spot.

The commercial will air on network and cable channels for two weeks following the Oscar telecast. Print ads will run in national publications in April.

Academy Award winner Marlee Matlin and Martin Landau, a nominee

(Continued on page 97)

Buena Vista Is Top Contender For '95 Billies

NEW YORK—The creative teams from some of the top firms in the world of entertainment and advertising are among the nominees for Billboard's 1995 International Billie Awards. The leading finalists are Buena Vista Home Video with eight nominations, Warner Bros. Records with seven, Columbia TriStar Home Video and advertising agency D'Arcy Masius Benton & Bowles with six each, retailer Best Buy Inc. with five, and FoxVideo with four.

The Billie Awards were launched in 1991 to honor the best advertising and packaging in the music and home entertainment industries. This year's competition drew more than 500 entries from record labels, home video manufacturers, retailers, music video networks, and advertising agencies servicing those sectors. A panel of 35 creative, design, and marketing professionals reviewed the submissions.

The more than 100 finalists in 21 categories include consumer and trade print ads, TV and radio spots, posters and point-of-purchase materials, as well as album and home video cover art. (See page 95 for a complete list of finalists.) Specialty swards to be presented this year are the International Billie Poster Art Award and the Best Of Show Award. New at this year's Billies will be the presentation of Adweek Magazine's Best Use Of Music In Advertising Award.

The winners will be announced April 20 st the Supper Club in New York. The ceremony will be hosted by artist Ruby Mazur, who designed the sleeve of the Rolling Stones single, "Tumbling Dice," which features a version of the famous "mouth-and-tongue" logo. Tickets for the Billie Awards reception are $65. For further information, contact Maureen Ryan at 212-536-5002.



East 110th Street Toodle-oo. New York Mayor Rudolph Giuliani signs legislation designating the intsrsection of East 110th Street and Fifth Avenue as Duke Ellington Circle. Shown in the Blue Room at City Hall are, in front, from left, Council member Wendall Foster and Mayor Giuliani. In back, from left, are Mary Sykes Cahan, trustee/board member of the Duke Ellington Memorial Fund; Mercedes Ellington, granddaughter of Duke Ellington; musician Bobby Short; and Raoul Felder and Suzanne Randolph, trustees/board members of the Duke Ellington Memorial Fund.

U.K. Judge Slams Pinnacle's 'Willful Campaign Of Piracy'

■ BY ROGER PEARSON

LONDON—The man revered as the savior of independent distribution in the U.K. has been found to have "engaged in a deliberate csmpsign of piracy" by a court.

A strongly worded judgment slso said there was a disparity between the upright public stance of Pinnacle Distribution chairman Steve Mason and the activities of the compsny. Mason, as a prominent member of the council of the British Phonographic Industry, has been at the forefront of anti-piracy activity in the U.K., but the judge said Pinnacle had infringed copyright "willingly and with its eyes open."

Mason says he does not accept the judge's view and will be appealing against his conclusions.

The 32-page written judgment by Mr. Justice Lightman follows s High Court case in which Pinnacle was sued, along with label Network Records, over KWS' 1992 U.K. chart-topping single "Please Don't Go," a cover of KC & the Sunshine Band's '80s hit. The KWS version was No. 1 in the U.K. for seven weeks.

Pinnacle and Network were sued by German company ZYX Music GmbH, which claimed the copyright in the arrangement used by KWS had been licensed to ZYX by Italisn arranger Roberto Zanetti.

The judge said action against KWS members Chris King, Winston Williams, and Delroy St. Joseph now had been settled.

Referring to the public hearings in the case, Mr. Justice Lightman said in his judgment that Mason and co-director Sean Sullivan both had defended the reputation of Pinnacle, saying they acted "ethically and lawfully" and that if they received knowledge of possible copyright infringement, they would personally ensure appropriate action was immediately taken.

The judge said the picture they painted was that Pinnacle was beyond reproach and that the alleged copyright infringement by Pinnacle was inconceivable. They claimed Pinnacle was an example to the industry in that respect and such misconduct was incompatible with the public role occupied by Mason.

However, the judge said, "I regret to say that on the evidence in the case, I have reached the clearest conclusion that this picture of Pinnacle, Mr. Mason, and Mr. Sullivan is totally false, [and] that they engaged in a deliberate campaign of piracy."

He said their behavior in light of the knowledge of an injunction granted by the German courts in respect of the

(Continued on page 18)

Promo Legend Charlie Minor Murdered

■ BY CHRIS MORRIS

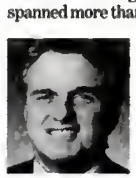
LOS ANGELES—Industry figures are expressing shock and sadness at news of the murder of Charlie Minor, former Giant Records president and veteran promotion man.

"It leaves us all kind of speechless," says Giant chairman Irving Azoff, who hired Minor as the first and only president of his label.

Minor, 46, was shot to death on the morning of March 19 st his weekend home in the ocean-front community of Malibu here. Suzette McClure, 27, was subsequently arrested and charged with murder.

At the time of his death, Minor, a native of Marietta, Ga., was president of the new business division at Hits, the Sherman Oaks-based trade publication, and also was working as an independent consultant. From April 1991 to March 1993, he was president of Giant.

Previously, Minor worked at A&M Records. During a career there that spanned more than 20 years, he attained a reputation as the quintessential top 40 promo man.



MINOR

He joined A&M in 1970 after a one-year stint at the Georgia music publisher the Lowery Group. He left the label twice, for two-year terms as senior VP of promotion at EM1 and ABC, only to return to A&M both times. He was senior VP of promotion there when he departed for the last time in 1991.

Minor may be best remembered as one of the most effective and flamboyant promo executives in the business.

A&M president Al Cafaro, who before his promotion to label GM worked under Minor as a regional and national promo man between 1979 and 1989, recalls Minor as "a pure promotion man."

"At any given time he knew more about what was going on with his records than anyone in the promotion stream," Cafaro says. "It was always [through] firsthand relationships. He dealt with the smallest guys the same as with the biggest guys."

Azoff says, "If you looked up the definition of 'promotion man' in the big all-time music dictionary, it would say, 'See Charlie Minor.' The respect he had was legend in the record community. Those chops no one will ever ex-

(Continued on page 18)



JOHNNY WILLIE KRIS WAYLON

RADIO SHIP DATE: MARCH 20
RETAIL STREET DATE: APRIL 4

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Farris Blossoms On Columbia's 'Wild Seed'

■ BY CARRIE BORZILLO

LOS ANGELES—When Dionne Farris decided to go solo, she had two main obstacles to overcome. First, she had to prove to many naysayers that leaving the Grammy-winning act Arrested Development was in her best interest. Then, she had to show that she could succeed with an album as musically eclectic as her Columbia debut, "Wild Seed—Wild Flower."



FARRIS

The album, a deeply spirited mix of rock, funk, soul, jazz, and blues, moves from No. 96 to No. 84 with a bullet on The Billboard 200 this week and has sold more than 57,000 units, according to SoundScan.

"Wild Seed—Wild Flower" was released Oct. 11, 1994. After clocking in at No. 29 on the Heatseekers chart on Feb. 18, it eventually peaked at No. 3. On March 25, "Wild Seed—Wild Flower" cracked the upper half of The Billboard 200 at No. 96, making Farris a Heatseekers Impact Artist.

Farris also is scoring with her first single, "I Know," which remains at No. 11 with a bullet on the Hot 100 Singles chart and moves 22-19 with a bullet on the Hot Adult Contemporary chart this week.

(Continued on page 16)

OFF THE TUBE & INTO THE GROOVE

Atlantic's Walters Finds New Heights

■ BY CARRIE BORZILLO

LOS ANGELES—Now that Jamie Walters' self-titled debut album on Atlantic has made inroads with young fans of TV's "Beverly Hills 90210," the label is hoping to win the acceptance of older audiences.



WALTERS

To accomplish this, Walters will head out on his first tour this summer, and Atlantic is attempting to drum up publicity for the singer/songwriter in such mainstream publications as People, Entertainment Weekly, and Musician, rather than teen-skewed magazines, says Atlantic president Val Azzoli.

Even before the release of his debut album, Walters had a following with the teen crowd. He sang the No. 1 hit "Talk To An Angel" from the short-lived Fox Broadcasting Co. series "The Heights," in which he also starred. Capitol released the single and the soundtrack from the show, but after the demise of the series, Walters was free to shop for a solo deal.

"Jamie Walters" cracked the top half of The Billboard 200 March 25 at No. 89, making Walters a Heatseekers Impact Artist. This week, the title is No. 103.

(Continued on page 17)

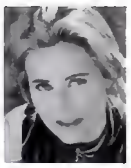
TV: A Help Or Hindrance To Musicians?

■ BY BRETT ATWOOD

LOS ANGELES—David Hasselhoff, Maureen McCormick, and Traci Lords are among the latest batch of television actors attempting to make the difficult transition from the tube to the groove.



HASSELHOFF



McCORMICK

Each of the actor/singers hopes to achieve a commercial breakthrough, much like that of "Beverly Hills 90210" star Jamie Walters (see story, this page) and "Entertainment Tonight" co-host John Tesh.

McCormick, whom many remember as Marcia Brady on the popular '70s sitcom "The Brady Bunch," has been waiting 25 years to overcome her perpetual-teenager image. She is optimistic that country radio programmers will embrace her debut album, "When You Get A Little Lonely," due April 4 from the independently distributed Phantom Hill label.

"I did jingles for Kellogg's, Pillsbury, and Mattel Toys before I did that show," she says. "Music has always been my first love, and I've been waiting a long time for this opportunity. The wait just makes you stronger."

At BMG-distributed Critique,

(Continued on page 17)



Haart, Soul, And Platinum. Jon Secada receives plaques commemorating triple-platinum sales of his self-titled debut and platinum sales of his currant album, "Heart, Soul & A Voice." The presentation took place in Los Angeles, where Secada was beginning the North American leg of his Heart, Soul & A Voice world tour. Shown, from left, are William Morris agent Jorge Pinos; Secada; artist manager Emilio Estefan Jr.; EMI Latin president Jose Behar; and EMI Records president Davitt Sigerson.

Concert Gives McCartney A Stage For Fab Firsts

■ BY BILL FLANAGAN

LONDON—Thirty years after he composed "Yesterday," Paul McCartney finished recording a new track with the reunited Beatles and rehearsed for a royal charity performance that would mark his first ever concert with a string quartet, his first public performance with his sometime songwriting partner Elvis Costello, and his smallest show since the Beatles graduated from Liverpool's Cavern Club.



MCCARTNEY



COSTELLO

The venue for the charity performance was St. James Palace in London, where McCartney and an eclectic group of his musical friends were to perform March 23 for Prince Charles and 300 invited guests, each of whom ponied up a minimum of 250 pounds ($400) for the privilege. The ticket sales raised 70,000 pounds ($112,000) for London's Royal College of Music, of which the prince is titular president.

The costs of the concert were absorbed by Classic FM, Britain's independent classical radio station, which will broadcast a recording of the event in the U.K. on April 17. After that, the recording will be made available to radio stations in the U.S. and around the world.

Running through the program in a small recital hall at the RCM on the afternoon before the Palace performance, McCartney came across like an especially enthusiastic, sharp-eared music teacher with a class full of prodigies.

McCartney suggested tempo changes in his new piano composition, "A Leaf," to Anya Alexeyev, a recent RCM graduate chosen to introduce it to the world. He sang along quietly as classical stars Sally Burgess and Willard White played selections from "Paul McCartney's Liverpool Oratorio" and several American popular songs, and he led the Brodsky Quartet through four Beatles standards. When violist Paul Cassidy hit a bum note during the middle section of "Yesterday," McCartney came back singing, "Yesterday, viola was an easy instrument to play . . . " The room exploded in laughter.

(Continued on page 91)

Apple To Offer Enticing Tools To Bands, Labels

■ BY MARILYN A. GILLEN

NEW YORK—Apple Computer aims to make the world of multimedia more tempting to the music industry with a wide-ranging series of tools and initiatives that will be unveiled to the industry as part of an aggressive new campaign Monday (27) at its headquarters in Cupertino, Calif.

"We believe the music industry is about to undergo some profound changes with the arrival of interactive technology," says Duncan Kennedy, Apple's QuickTime product line manager. "Our role is to provide the easy-to-use tools, advice, and support that will allow creative people to take advantage of these new opportunities to express themselves in new ways."

On the tools front, Apple will preview its "QuickTime Music Toolkit" and new multisession driver software. The Toolkit, Apple says, is a development tool designed to allow artists to take existing media elements such as lyrics, interviews, liner notes, and videos, and easily combine them to create QuickTime movies playable on both Macintosh and Windows-based computers—otherwise known as "hybrid" titles.

QuickTime is Apple's name for a type of video playback on computers that allows for full-screen viewing and 16-bit sound.

The driver software will allow multisession audio CDs to be played back on computers equipped with multisession-compatible CD-ROM drives, according to a company spokesman. The proposed CD Plus industry standard for enhanced CD albums, which are playable on both computers and standard CD decks, is expected to be based on multisession technology. Many existing computers would not be able to access the multisession tracks without an additional "driver."

Apple expects the new multisession driver software to be bundled with all new Macintosh computers before year's end. An early version of the Toolkit is due this spring, and final versions are expected by mid-1995.

A number of labels and label groups already have expressed interest in the new Apple music authoring tools, including Sony Music and EMI Records Group North America. "The development of enhanced CD titles will require very user-friendly and accessible software tools," says Joe Kiener, senior VP of operations for EMI Records Group North America. "We have found some of Apple's tools to fit these requirements."

Kiener expects EMI Records Group North America to produce 15-20 CD Plus titles within the next 12 months.

Sony also plans to use Apple tools in going forward on development of certain multimedia titles, including enhanced CDs and CD-ROMs, says Fred Ehrlich, Sony Music senior VP/GM of new technology and business development. Sony already has several CD Plus titles in various stages of development.

The new Apple software will be made available exclusively to members of another new initiative, dubbed Apple New Media's Interactive Music Track, an outgrowth of an existing Apple multimedia program.

The program, an Apple support and training system geared to musicians and record labels alike, will offer "essential tools, market data, useful contacts, invitations to industry

(Continued on page 18)

"BARTOK + BOULEZ = MAGIC"

Stereo Review

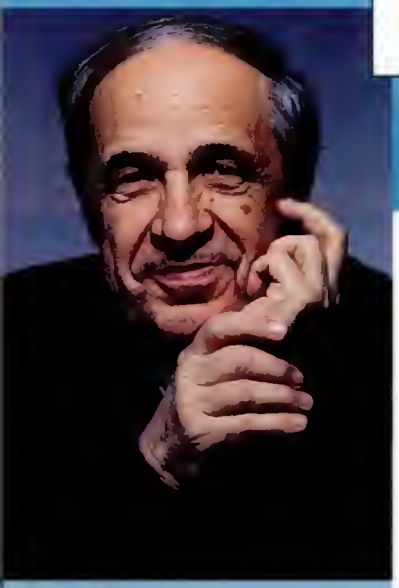


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Awards Shows Pump Sales Despite Ratings

This is the second of two articles by Billboard's Deborah Russell on the state of televised awards shows.

LOS ANGELES—Music industry executives and artists remain optimistic about the sales and promotional benefits reaped from exposure on awards show telecasts and say they are not turned off by the declining ratings of such programs.

"Even with a slip in the ratings, the number of people you can reach in one performance is so tremendous that it's worth it," says Madonna's agent and Warner Bros. senior VP Liz Rosenberg. "There are record buyers and music fans in that viewing audience, and any performance absolutely impacts on sales."

Rosenberg's comments are borne out by data provided by SoundScan, which indicates an 8.2% increase in total units sold in the week immediately following the March 1 Grammy telecast. Total sales gains were posted in the weeks following the Grammy telecast in 1993 and 1994, as well.

These upturns in sales occurred despite a three-year trend in declining ratings for the Grammy telecast, which bottomed out in 1995 with an 11.8 rating and a 19 share, according to data provided by the A.C. Nielsen Co. (Billboard, March 25).

While some industry leaders fear that a network and cable TV landscape increasingly crammed with awards shows can produce burnout on the part of the audience, most say they are confident viewers will connect with a live performance, regardless of its context.

"Viewers may not know or care what the difference may be from one awards show to the next," says Elaine Schock, whose publicity company, Shock Inc., handles Melissa Etheridge, Henry Rollins, and Trisha Yearwood, among others. "But they do know they get to watch their favorite artists perform."

In many ways, today's awards shows have taken the place of the variety shows of yore, says Ken

(Continued on page 95)

Island Film, Album Revive Carroll's 'Diaries'

Set Adds New Sounds To Punk Poet's Musical Tale

■ BY DEBORAH RUSSELL

LOS ANGELES—The music and poetry of '80s punk icon Jim Carroll slam its way into the '90s via the Island Records soundtrack for the film "The Basketball Diaries."

The Island Pictures movie, directed by music video veteran Scott Kalvert, is based on Carroll's grim autobiography, which details his experience as a teen junkie dabbling in crime, sex, and violence. Leonardo DiCaprio stars as the drug-addled street poet.

Carroll's music is featured prominently in the film, as well; Carroll recorded a new version of "Catholic Boy," with Pearl Jam. The track, originally released in 1980, opens the movie and sets its rebellious tone. In addition, the artist's 1980 underground classic "People Who Died" anchors the movie soundtrack and is scheduled to be released as a music video in mid-April to set up the April 21 film premiere. Island executives also are strategizing how best to utilize a new remix of "People Who Died," produced by Thom Wilson of Offspring fame.

"This is a rock'n'roll movie in a weird way," says Kalvert, who credits Island founder Chris Blackwell with having the vision to transform the book into a film after many Hollywood studio executives had passed. "It finally took someone from the music business to make this movie. But it makes sense; the film's sensibilities lend themselves to music people. Jim Carroll, himself, is a rock star, and the movie has a real rock'n'roll attitude and backbeat."



CARROLL

"Basketball Diaries" marks Kalvert's first foray into feature film production. His music video credits include DJ Jazzy Jeff & the Fresh Prince's groundbreaking rap video "Parents Just Don't Understand" (1988), as well as the early rap clips "Wild, Wild West" by Kool Moe Dee and "Follow The Leader" by Eric B. & Rakeem.

Kalvert's reel also includes videos by artists ranging from Salt-N-Pepa to Rod Stewart. One of the director's former music video subjects, Mark Wahlberg, aka pop rapper Marky Mark, also stars in the film.

Kalvert is not the only music veteran who worked on the film. Director of photography Dave Phillips has a long list of credits as a music video DP, while producer Liz Heller, currently senior VP of new media at Capitol Records, also has a rich history in music video circles.

Heller notes the crew's collective years in music video production prepared them for the rigors of shooting the low-budget feature for Island and New Line Cinema.

"Our background really helped us to be resourceful and not to give up on things we wanted to do until we exhausted every possibility," says Heller, who produced the film with John Bard Manulis. "We shared an understanding of how to get things done without a lot of time and without everything you want. Every video is like that, and once you've done a ton of them, you get used to that mentality."

The crew lensed the film during a 43-day shoot set in multiple locations. Kalvert chose to update the period piece for a '90s audience, setting Carroll's story in the present.

"I felt it was a timeless story, and if

(Continued on page 87)

Eazy-E's Illness Pushes AIDS To The Foreground

■ BY J.R. REYNOLDS

LOS ANGELES—Gangsta rapper Eric "Eazy-E" Wright's announcement that he has AIDS has stung the hip-hop community, which has largely ignored the disease. The announcement has also spurred catalog sales of his solo and N.W.A.

At press time, Wright, also the president/CEO of Ruthless Records, was in critical condition at Cedars-Sinai Medical Center here. He was

(Continued on page 91)



Who's Laughing Now? "Saturday Night Live" cast member Adam Sandler receives a platinum plaqua commamorating sales of his debut Wamer Bros. comedy album "They're All Gonna Laugh At You!" Sandler also stars in the new movie "Billy Madison." Congratulating Sandler are album producer Brooks Arthur, left, and Wamer Bros. senior VP Liz Rosenberg.

Restructured Continuum Has New Strategy, Management

■ BY DON JEFFREY

NEW YORK—Continuum Records, which has completed a six-month restructuring after accumulating losses of $10 million in four years, has a new management team in place and a commitment to signing new artists and releasing more than twice as many albums this year than last.

To get on the path to profitability, the company has consolidated its staff and changed its strategy from putting out high-cost albums by well-known artists like Roger Daltrey to developing low-cost compilations and new alternative acts.

Alexander Miller, who was appointed GM of the label by Continuum's board of directors last September, says, "The big challenge is to take a company that had acquired mostly heritage artists and acts [and] look to the future by signing a few new acts. We hope to do it before the end of the year." Miller had been a marketing and promotion con-

(Continued on page 44)

EXECUTIVE TURNTABLE



CORTES



SUNSHINE



BECK



WILD



GLICKER



HALEY



MASON



GARBARINO

RECORD COMPANIES. **Lisa Cortes** is named president of Loose Cannon Records, a PolyGram imprint, in New York. She was VP of A&R for Mercury.

Warner Music-U.S. in New York appoints **Ken Sunshine** senior VP and **Peter LoFrumento** associate VP. They were, respectively, president and VP of Ken Sunshine Consultants, a public relations firm.

Dan Beck is promoted to senior VP of marketing for Epic Records in New York. He was VP of marketing and artist development.

Phil Wild is appointed senior VP of business and legal affairs for the Atlantic Group in New York. He was VP of business and legal affairs at Arista.

James Glicker is named managing director of BMG Australia in Sydney. He was senior VP of international makreting for BMG Classics.

BMG Ariola Munich appoints **Matthias Gibson** managing director and **Jan Bolz** deputy managing director. They were, respectively, manager of BMG Central Services and VP of operations for BMG Ariola Media.

Kelly Haley is named VP of publicity and media relations for Uptown Entertainment in New York. She was national publicity director, black music for MCA.

Karen Mason is appointed senior director of marketing for the Elektra Entertainment Group in New York. She was national director of marketing for EastWest Records.

American Recordings names **Dave Garbarino** head of national retail sales operations in Los Angeles and **Amy Kaplan** to the Midwest regional promotion and marketing post in Chicago. They were, respectively, national sales manager for American snd head of regional promotion and marketing for Imago.

Tim Riley is appointed A&R representative for Giant Records in New York. He was an artist manager.

Word Records and Music in Nashville names **Chuck Nelson** executive director of creative services, **Cindy Montano** video manager, and **Chuck Hargett** advertising manager. They were, respectively, director of creative services for Word, CEO/executive producer of Alternative Visions Inc., and marketing manager for Myrrh Records.

Elektra Entertainment Group in New York names **Gina Orr** associate director of press and artist development and **Zsuszanna Murphy** product manager. They were, respectively, an independent publicist and New England marketing coordinator for Elektra.

Steve Singer is appointed product manager for London Records in New York. He was classical/jazz account service representative in PGD's Boston branch.

RELATED FIELDS. **Kevin Lavan** is named senior VP/chief financial officer/chief information officer for MTV Networks in New York. He was senior VP/controller/chief accounting officer of Viacom and chief financial officer of Viacom Pictures.

Brian Hughes is promoted to director of programming for TNN: The Nashville Network .



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Bad Brains Follow Their 'God'

Singer HR Returns For Maverick Debut

■ BY LARRY FLICK

NEW YORK—Bad Brains bassist Darryl Jenifer prefers to discuss the divine cosmic vibes that reunited the revered rasta-rockers than the commercial calculation surrounding their upcoming Maverick debut, "God Of Love." In fact, be views tbe mere mention of business-related activities as an unnecessary distraction from a verbal flow that focuses solely on the band's earnest effort to elevate love and humanity throughout the world.

"Ultimately, being in Bad Brains is like being part of a lifelong mission that stops and starts, depending on the needs of the world," he says. "We did not come together out of financial need or a desire for attention. The current state of the world is what inspired us to reconnect. It was time for the mission to begin again."

However, Jenifer and cohorts are smartly allowing Maverick to operate the promotion and marketing machine that will propel the band's uplifting and enlightening music to the largest possible audience. "Wben you deal witb real artists, you don't expect them to be marketing experts," says Abbey Konowitch, GM of Maverick. "You simply accept the fact that, in many ways, they exist in a world that is different from the business end of the music industry."



BAD BRAINS. Dr. Know, HR, Earl Hudson, and Darryl Jenifer

Scbeduled for release May 9, "God Of Love" should benefit from the prerelease endorsements of high-profile rockers like Flea from Red Hot Cbili Peppers and Perry Farrell—both of whom say they were musically influenced by Bad Brains. Actually, Konowitch says there is a possibility that Farrell will ask the band to participate in this summer's Lollapalooza tour.

Also, the Beastie Boys have personally invited the band to open for them on concert dates beginning May 15 in Montreal. That stint will include gigs at New York's Madison Square Garden on May 24 and the Velodrome in Los Angeles on June 3.

"In a world where Offspring, Rancid, and Green Day are having incredible success, the timing of this album is perfect," Konowitch says. "Tbeir die-hard fans are waiting for it, and I think there is a whole new audience that will truly understand what they're doing."

Nancy Kayling, store manager of Impulse Records in Santa Rosa, Calif., agrees. "The college and

(Continued on page 15)



Girls On Her Side. Arista artist Carly Simon is congratulated by some stellar friends after previewing her current concert tour at the House Of Blues in Los Angeles, as part of Arista's pre-Grammy festivities. The tour, Simon's first in 14 years, opened with seven small-venue bookings in March, to be followed by additional dates primarily at outdoor venues this summer. Celebrating the event are, from left, Bonnie Raitt, Arista president Clive Davis, Annie Lennox, Simon, and Sheryl Crow.

Cray Goes For The Grit On New Mercury Release

■ BY BRADLEY BAMBARGER

NEW YORK—Over the past 15 years and eight albums, Robert Cray bas been a model of consistency with his impeccable mix of blues and R&B. With the May 9 release of Cray's "Some Rainy Morning," Mercury Records hopes to expand his record sales while respecting his loyalists.



ROBERT CRAY

In 1986, Cray's major-label debut, "Strong Persuader," was a massive breakthrough success with tbe belp of its hit single, "Smokin' Gun." Certified platinum, the album won a Grammy for best contemporary blues recording. Cray's 1988 follow-up, "Don't Be Afraid Of The Dark," was certified gold and also won a Grammy.

Each of Cray's three successive albums bas been nominated for a Grammy—and he has collaborated with such blues legends as John Lee Hooker, Albert Collins, and Eric Clapton along the way. But his sales have leveled out, with 1993's "Shame & A Sin" having sold about 140,000, according to SoundScan.

(Continued on page 15)

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W. Axl Rose
Guns N' Roses

Brooks Campaigns For The Arts In D.C.; Capitol Signs P; Carnegie Salutes Frank



by Melinda Newman

MR. BROOKS GOES TO WASHINGTON: When **Garth Brooks** went to Washington, D.C., March 14, along with such artists as **Michael Bolton** and **Kenny G**, to protest potential congressional cuts in federal funding for the arts, he knew what his mission was. Press the flesh, pose for photos, sign autographs. In other words, out-politician the politicians.

And not for a moment did he think otherwise. "[The politicians] didn't want to hear what I had to say. I don't feel like I made any difference. What I honestly feel is everybody who had anything to do with the arts could have shown up and it wouldn't have made any difference. I think their minds were made up before we got there."

So why did he go? Because NARAS chairman **Michael Greene** asked him to and because "Mike was the one guy who stood behind me on the used-CD thing." Also, Brooks is opposed to any reduction in arts and education funding. "You can't have cuts in education [regarding the arts] or whatever. Anything that has to do with education you don't touch. Education is what will totally get rid of welfare. It will get rid of crime. All these things are based on bow much of an education you get. The thing that bothers me is that this is simple enough for a 2-year-old to understand. Why don't [the politicians] get it?"

As the arts' biggest gun, Brooks drew the task of schmoozing with Speaker of the House **Newt Gingrich**. Ushered onto the Capitol balcony for a photo opportunity, the pair talked about the webbing suspended from the top of the veranda. "I thought the wire was to keep people from throwing shit at him, but it was to keep the pigeons out," says Brooks. Oh, and they also talked about the arts. Brooks says Gingrich was "very nice to me. And he made a lot of sense. He told me that he wasn't targeting the NEA [National Endowment for the Arts], he was targeting PBS [for cuts] because he'd found another way to fund it." Brooks says he didn't ask Gingrich to elaborate on what that funding would be.

Brooks' march on D.C. was just his latest brush with government. He testified, unsuccessfully, before the Tennessee Legislature to outlaw ticket scalping two years ago. And he had good preparation for his trip to Washington in early March at a party to celebrate his domestic album sales of more than 50 million units. The event was held at Cema's plant in Jacksonville, Ill. "[Illinois secretary of state **George Ryan**] was with me every step I took in front of the camera. As soon as the cameras were gone, I never saw him again. By the time I made my statement about arts and education, there was no one there," Brooks says.

In D.C., "All I saw were people who have turned into the system," Brooks says. "I didn't see anybody there who was passionate. They were just doing a job, and [the Congress is] not a seat to do that [in]. For them, this was just another day. In the same breath, I can sure as hell see why ... I don't think the people we have in office now are the problem, it's the system the people are in. Between politics and the press, I think that we beat down and kill the people with the radical new ideas. I'm not complaining. I don't want to live in any other country. I love my country, and no one's more patriotic than I am. This system is better than any other system in the world, but this system doesn't work."

And if he were ever so inclined to throw his Stetson into the political ring, consider Brooks cured. "I have no urge to run for office simply because my way of doing things and their way of doing things are so far apart, there's no way we could ever meet. They just keep cutting education, and to me that's the last thing you do. And you never cut the military. We're the peacekeepers of the world."

Brooks' ultimate conclusion about our elected officials? "If these people were working for me and my system out on the road, they wouldn't be working for long."

THIS AND THAT: Capitol Records has signed **P**, the rock band that includes **Butthole Surfers'** front man **Gibby Haynes**, actor **Johnny Depp**, songwriter **Bill Carter**, and Viper Room impresario **Sal Jenco**. The band's debut, set for a summer release, is being produced by ex-**Rollins Band** and current **Ween** member **Andrew Weiss**. According to Capitol A&R VP **Tim Devine**, who signed the band, the album contains everything from "rock to spaced-aged reggae to electric blues." Among the guests on the record are the **Red Hot Chili Peppers' Flea**, ex-**Sex Pistol Steve Jones**, and **Benmont Tench** of **Tom Petty & the Heartbreakers** ... Carnegie Hall will salute **Frank Sinatra's** 80th birthday during a three-night celebration July 24-26. Artists who have worked with Sinatra and/or been influenced by him (and who hasn't?) will perform material he made famous. Among those paying homage to Ol' Blue Eyes are **Linda Ronstadt, Michael Feinstein, Joe Williams**, and **Margaret Whiting**. The event kicks off the hall's new "American Popular Song Celebration," a summer series that will highlight the work of a particular composer, artist, or song style.

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Vernon Yard/Virgin Is Counting On Low's 'Long-Division'

■ BY DAVID SPRAGUE

NEW YORK—In an era when, to paraphrase an old punk-rock ditty, everyone wants to prove he or she can play faster and louder, the lush, laconic sounds of Low make for a striking anomaly. On its stately second Vernon Yard/Virgin album, "Long-Division" (due for a May 9 release), the Duluth, Minn.-based trio cements its long-standing commitment to staying well under rock's standard speed limit.

"It's a challenge, both to ourselves and to the audience," says guitarist/vocalist Alan Sparhawk. "At first, we just wanted to annoy people by building up all this tension and not giving them any release. But a few songs in, we realized we were actually having fun with it."

Sparhawk and his wife, drummer/vocalist Mimi Parker, formed Low slightly more than two years ago, inspired by "Eno, Joy Division, and the boredom of living in Duluth." A demo tape fell into the hands of producer/underground suteur Kramer, who brought the band into his New York studio to record the expansive, nearly ambient "I Could Live In Hope."

"That record is still selling as steadily on a week-to-week basis as when it first came out," says Liz Brooks, Vernon Yard director of A&R. "The process of discovery happened more quickly than we thought it would, especially considering we did not hype the first record at all."

Vernon Yard is preceding "Long-Division" (the recorded debut of new bassist Zak Sally) with a four-song CD single featuring album tracks "Shame" and "Swingin'." The single will be serviced to both college and album alternative radio. A video for "Shame," directed by Phil Harder, will follow. (Harder shot a 10-minute film about Low thst was screened at film festivals last year.)

Perhaps the most striking thing about Low's sound is its sparseness—as borne out by the languid rhythms Parker urges from a drum kit consisting of one snare and one cymbal. On "Long-Division," which dispenses witb the reverb-laden sound that characterized the previous album, the effect is positively hypnotic.

"It's very much a matter of maintaining control," says Sparhawk. "Not taking control of the audience—that would be a bad thing. But there's something to be said for self-discipline."



LOW: Alan Sparhawk, Mimi Parker, and Zak Sally.

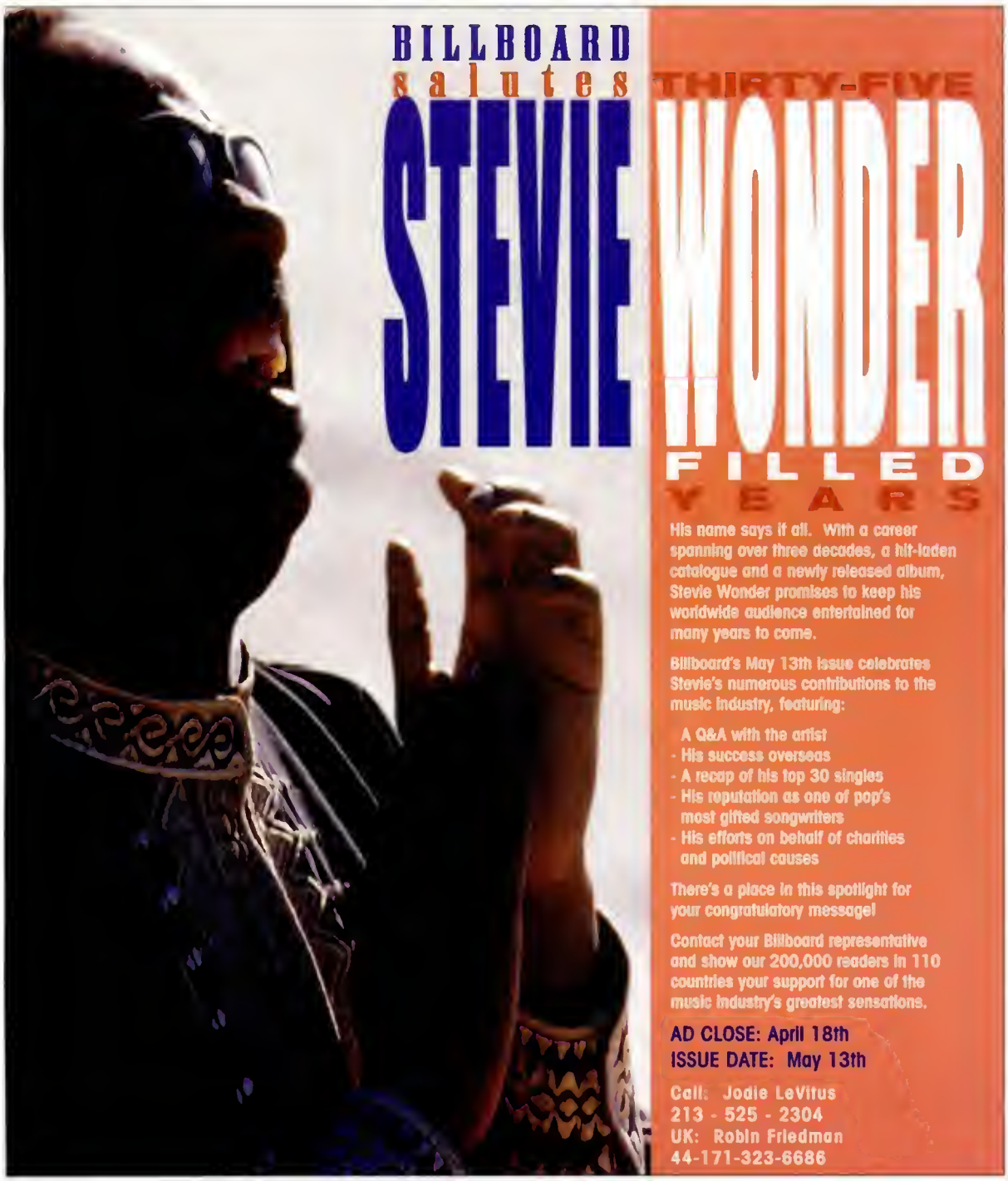
Brooks notes that despite a low-key attitude that surrounds the band, the members exude a quiet confidence. "In this office, there's a thing we call 'Low-ness,'" she says. "It's intangible, but there's this static underpinning, this strength inherent in what they do."

According to Vernon Yard director of publicity and marketing Charlie Amster, the label plans to advertise "Long-Division" in non-music-oriented magazines, with some emphasis on literary journals such as Granta and the Utne Reader. "The people who read those magazines aren't traditional rock buyers, but Low can fit with the listening habits of a lot of different kinds of people," he says. "Since the band has done well in Midwest markets like Cbicago and Minneapolis, we'll also go a little deeper in local advertising there."

In Minneapolis, the band has been granted honorary local hero status, even though Duluth is a good distance from the Twin Cities. "It's been interesting to see the Low phenomenon sweep across the Twin Cities," says Shawn Stewart of modern rock outlet KREV (REV 105) Minneapolis.

Stewart, who regularly features the band on her "Moonlight Meditation" show, recalls seeing the band move from "playing in front of 15 people, half of whom had fallen asleep, to a sold-out show at tbe 7th Street Entry in two montbs' time."

Low, which just completed a tour with kindred spirits Spectrum, will take to the road again this spring, beginning in Europe. "Playing live has been the most interesting part of being in the band," says bassist Sally. "The trick is to play as little as possible and leave plenty of empty space for the audience to move into."



ROBERT CRAY GOES FOR THE GRIT ON NEW MERCURY RELEASE

(Continued from page 12)

"Between 150,000 and gold is where Robert should be as a tradition-oriented artist," says John Mazzacco, Mercury VP of marketing and artist development. "That's where you go without being on MTV or pop radio.

"It's great to have a pop hit, and we'll gladly take one should it come along. But we want to cultivate Robert Cray fans, rather than fans of a particular song," says Mazzacco, noting that the label is pleased with Cray's position as one of the highest-selling and most visible artists in blues. "We don't want to push Robert in the wrong direction to get a pop hit and then lose his core audience doing it. He's going to be around for a long time."

" 'Strong Persuader' was something that happened when it happened, and that was great," Cray says. "But it put a lot of pressure on the band to follow it up with more of the same ... Now we just try to make good records."

Over the years, Cray has taken increasing control over the direction of his records, self-producing "Shame & A Sin" as well as the new album.

"Some Rainy Morning" continues Cray's effort to pare his music down to a grittier essence. Cray the producer focuses on Cray the performer's strengths. From the slow burn of "Never Mattered Much" to the sanguine groove of "Enough For Me," Cray's soul-drenched vocals and razor-sharp fret work are much in evidence.

This is also the first Cray album recorded without a horn section, allowing for looser arrangements. "There's more room for guitar playing on this record and more singing, too, really," Cray says. "We also cut a lot of the stuff live, keeping it funky."

Dispensing with outside producers has allowed Cray more leeway in the selection of material. As with the previous album, "Some Rainy Morning" features mostly original songs written by Cray and his bandmates. "Having more of the writing chores now, I can take it further into the blues and R&B—the kind of music I enjoy playing," Cray says. "With 'Strong Persuader,' some of the songs were by [producers] Dennis Walker and Bruce Bromberg, and they maybe had more of a rock feel.

"The new record is typical Robert Cray band music," Cray says. "But there is more of an R&B feel—the covers this time were R&B tunes, and some of our songs, like 'Little Boy Big,' go into the R&B vein pretty heavy."

Mercury sees album alternative radio as a seedbed for sales of "Some Rainy Morning," according to Mazzacco. " 'Shame & A Sin' was a key album at the birth of the format," he says, "and we'll be there again." The label will service a sampler of tracks from the new record to album alternative stations in mid-April.

Mercury is also taking a more aggressive approach to consumer advertising with the new album, Mazzacco says. Ad placement is planned in music-related magazines as well as mainstream and lifestyle-oriented publications. No videos are in the works, but the label is planning a promotion for "Some Rainy Morning" on the Internet, Mazzacco says.

But as with blues musicians past, touring will be the key for Cray. Regional blues festivals will be the focus in the spring, and in the summer, the Cray band will trek to Europe—with jaunts to Japan and Australia perhaps to follow. "Records are fine," Cray says, "but live is the thing."

BAD BRAINS FOLLOW THEIR OWN 'GOD OF LOVE'

(Continued from page 12)

high school kids who shop here already have at least a passing awareness of Bad Brains, and there is a lot of speculation about whether or not they've 'sold out.' They'll be happy when they discover [Bad Brains] haven't."

College radio plays a key role in the strategy behind "God Of Love." Early this month, Maverick will issue a limited-edition, 7-inch red-vinyl promotional pressing of the title track to college stations. Airplay on commercial modern rock stations will be solicited May 2. While the label ferrets through potential directors for a videoclip of the track, Bad Brains are rehearsing for selected gigs along the East Coast prior to the Beastie Boys tour. The tentative itinerary includes a stop in the band's hometown of Washington, D.C.

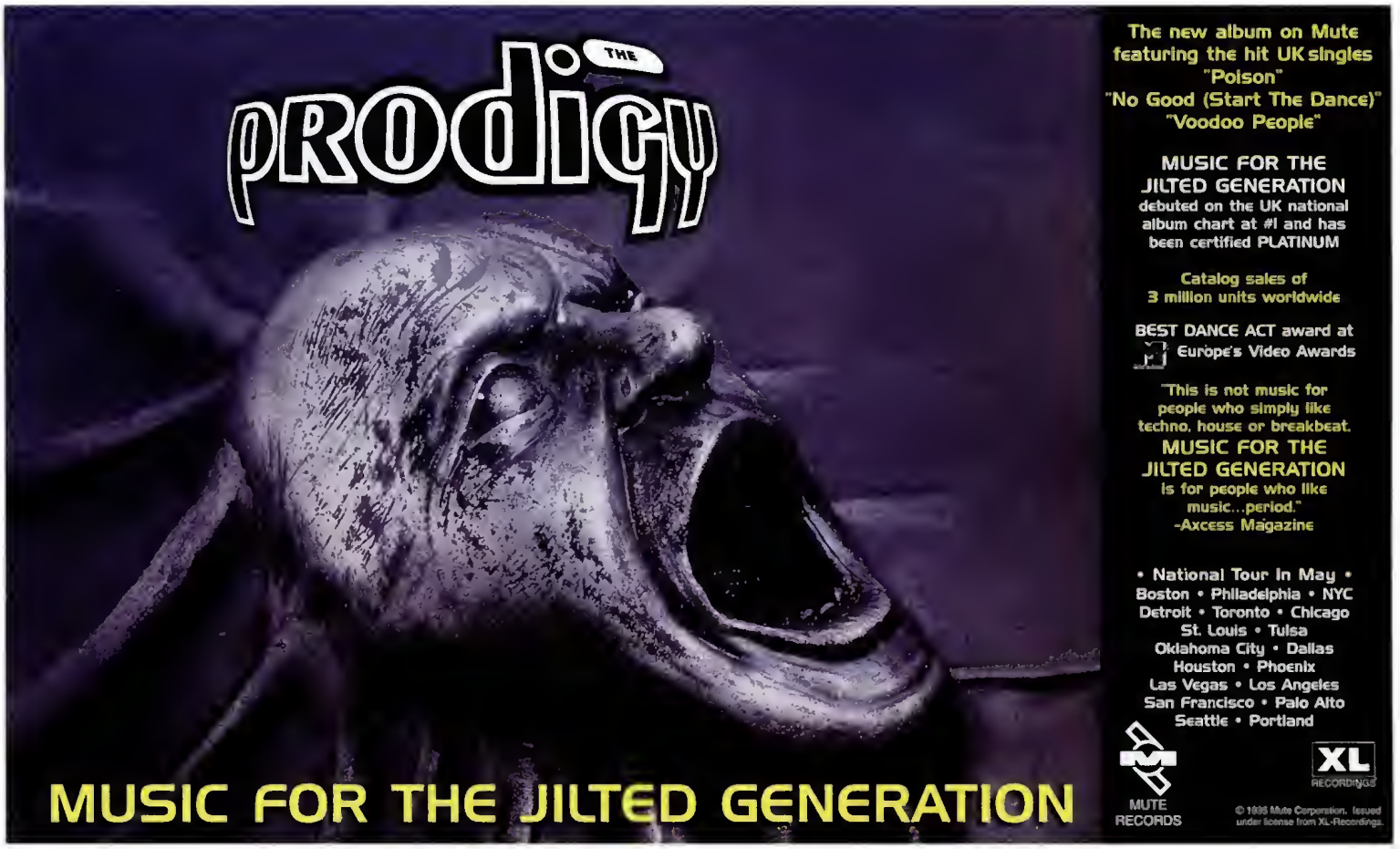
"God Of Love" is Bad Brains' sixth full-length studio set and their second with ex-Cars front man Ric Ocasek at the production helm. Ocasek also guided the band's classic "Rock For Light," which was released during the mid-'80s on Caroline Records. To Jenifer's mind, no one else would have been acceptable for this project.

"Ric gets our vibe, and he treats it with respect," he says. "He is great at helping us organize our music and ideas without trying to enforce a specific sound or concept. He's like a fifth member of the band."

Ocasek's involvement in the album was the final piece to a puzzle following the return of Bad Brains lyrical and vocal muse HR. Two years prior, an HR-less Bad Brains recorded for Epic Records, an alliance that Jenifer cites as "an unfortunate mismatch of vibe and spirit. There were too many distractions there. It was difficult to let the message of love flow freely."

Happily attached to Maverick, the band, which also includes Dr. Know on guitar and Earl Hudson on bass, is free to further explore its hybrid of racing hardcore, jangly funk, and soothing reggae. How long the world will have Bad Brains is a question Jenifer chooses to leave to that divine cosmic vibe that brought them together in the first place.

"We are all far more interested in planting seeds of positivity around the world," he says. "And the truth is that our mission never ends. It juat pauses from time to time."



LOUNGE, BIG-BAND ERA BOPS BACK WITH MAJOR, INDIE RELEASES

(Continued from page 1)

wise, Esquivel's Mexican big-band set, "Space Age Bachelor Pad Music," has moved 21,000 units, according to SoundScan, and was Bar/None's best-selling title in 1994. In May, Bar/None plans to release Esquivel's "Music From A Sparkling Planet."

Meanwhile, Sub Pop recently signed Friends Of Dean Martin, the lounge incarnation of modern rock act Giant Sand, and plans to release a 7-inch single of the band's "Seashells" and "Polena" in April and a full-length album later this year. A new Combustible Edison album is due this fall.

This summer Interscope will re-



ROYAL CROWN REVUE

lease Setzer's second rockabilly-meets-big-band set. Tuesday (28), Rhino will release "From Pumps To Pompadours: The David Johansen Story," a retrospective of the artist's career from his days in the New York Dolls through his current Buster Poindexter characterization. Last year, Rhino released Johansen's second album as Buster Poindexter.

The slew of other retro albums recently released or forthcoming include Mammoth's Squirrel Nut Zippers (whose sound is inspired by the "hot jazz" of the 1920s-40s), Go-Kart's Black Velvet Flag (with lyrics of Southern California punk songs over



BLACK VELVET FLAG

original lounge music), Warner Bros.' Royal Crown Revue ('40s style gangsta-punk swing), Continuum's "Livin' Lounge: The Fabulous Sounds Of Now" (a cocktail music compilation featuring Poindexter, Love Jones, Friends Of Dean Martin, and the Lounge Lizards, among others); and Zoo's Love Jones (a lounge act).

Despite the many releases, some retailers are not convinced of the commercial viability of these titles.

Bob Bell, new release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says, "Most of these bands, at this point, are really a live attraction and haven't broken through on record yet. [Setzer] is the exception. It's the kind of thing that people will go see in a club, but they won't necessarily shell out $16 a CD for now, until there is an identifiable artist that paves the way."

John Artale, purchasing manager for the 139-store National Record Mart chain based in Carnegie, Pa., says he is optimistic that Setzer's next effort will outperform his last album. But he too is not convinced of the commercial potential of the retro genre.

"It's a niche market, we'll sell some, like we did with Combustible Edison, but it's still a novelty. It doesn't have legs," says Artale. "But we ended up selling more Esquivel than I thought."

Greg Ross, head of Go-Kart Records, which released "Come Recline . . . With Black Velvet Flag," the lounge-punk set, agrees with Artale and claims that he doesn't have high sales expectations for the album, which was released in January.

"[Black Velvet Flag] is a novelty," says Ross. "No one takes it seriously." Apparently, Rolling Stone magazine has taken the group seriously. The band was named best unsigned band of 1994 in the publication's critics poll.

Additionally several label executives are optimistic about the future of retro music. Others will be satisfied with moderate sales and want to release these titles because they represent "cool music."

"If we sell 50,000, we're going to be very happy," says Bob Ardry, who handles marketing and sales at Continuum and serves as executive producer of the forthcoming "Livin' Lounge" compilation. "We also wanted to do it because it's cool music, it really spans a wide demographic, and we feel cool music will sell."

Dave Kaplan, who manages Setzer and Royal Crown Revue, believes Setzer's next album, due this summer, has the potential to have "buge sales."

Others cite the potential of alternative uses of this sort of music as ways to complement album sales.

"We'll soon discover if it makes any money," says Josh Wittman, national retail promotions director at Mammoth, which released Squirrel Nut Zippers' "The Inevitable" March 21.

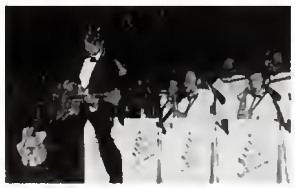
"We're looking at it from a cool, hip thing," says Wittman. "But there is also a possibility for it to be commercially viable for things like soundtracks . . . We're aggressively trying to place them in TV shows, soundtracks, and commercials."

Royal Crown Revue gained exposure by performing its song, "Hey Pachuco!," in Jim Carrey's hit movie "The Mask." The song also was included on the Chaos/Columbia soundtrack. Kaplan says "Hey Pachuco!" will most likely make it on the band's upcoming album.

A REACTION TO GRUNGE

The lounge movement is "kind of a reaction to the whole grunge thing, where everything's distorted but still melodic," says Jeff Musser, bassist in Black Velvet Flag. "Well, why can't we just do melodic as melodic?"

Ross sees the trend as purely cyclical. "Whenever things get to one extreme, they always end up going to the other extreme. Everyone was into grunge, grungy clothing, and beer, now it's cool to do the opposite, and drink martinis, dress up, and swing a little. Soon lounge music will suck,



THE BRIAN SETZER ORCHESTRA

and something else will come up."

While Black Velvet Flag and Friends Of Dean Martin are decidedly campy, Setzer, Royal Crown Revue, and Squirrel Nut Zippers are trying to pay tribute to the days of big bands and swing.

"I'm most interested in jazz, swing music," says James "Jimbo" Mathus, guitarist and vocalist for Chapel Hill, N.C.-based Squirrel Nut Zippers and former member of alternative act Metal Flake Mother. "We just admire their work, the whole energy, and style. It's more challenging to me than rock."

Scott Steen, trumpet player of Royal Crown Revue, which performs regularly at the Derby in Los Angeles, says, "There is nothing Glenn Miller about this. We all really love the older stuff, but we kind of want to take it in our own direction. This has an edgier sound to it."

The band, which will begin recording its debut this spring for release this summer, was introduced to Kaplan through Setzer and was signed to Warner Bros. by Ted Templeman, a senior VP, producer, and director of A&R at the label.

"For me, this is the most exciting thing since Van Halen," says Templeman, who also plays trumpet. "They have a great singer, and the musicianship just nailed me. These are pure musicians; real jazz players who write their own songs and charts."

As for marketing these titles, most labels are banking on touring and word-of-mouth to spread the word. However, some, including Go-Kart and Mammoth, are running ads in alternative music publications such as Flipside.

Mammoth also is planning to take



Squirrel Nut Zippers' hot music to adult standards radio.

"This appeals to everyone from [modern rock] listeners to jazz fans to people who loved this music when it originally came out," says Kaplan. Setzer has played both to the modern rock crowds at concerts hosted by KROQ Los Angeles and XTRA-FM (91X) San Diego and to jazz fans at such events as the Montreal Jazz Festival.

FARRIS BLOSSOMS ON COLUMBIA'S 'WILD SEED—WILD FLOWER'

(Continued from page 8)

Farris, who as an "extended family member" of Arrested Development, sang on the group's 1992 Grammy-winning single, "Tennessee." She was asked to be a full-fledged member of the group, but declined because she wanted to go solo.

When shopping for labels, she says, many companies tried to guide her in a more mainstream direction. "A lot of people said I wasn't doing it right. They thought I was this weed in a garden of roses, and they wanted to change me. When the music came together, it *was* wild and unique and very rooted," says the Atlanta-based, Bordentown, N.J.-bred Farris. The album's title refers to her music, she says.

The diverse album from an alternative R&B artist who doesn't fit perfectly into the R&B or rock arenas created a challenge for Columbia.

The label's plan was to take its time introducing Farris to *all* segments of the industry before targeting radio and video airplay, says Columbia VP of product marketing Julia Eisenthal.

"Dionne is hard to categorize . . . She's a universal artist," says Eisenthal. "We felt confident that we had an artist for life. So, in the beginning, we wanted to go a grass-roots level and concentrate heavily on private showcases for the press, which is who really led the way."

In this early stage, Farris landed coverage in publications ranging from Rolling Stone to the Source. Her album turned up on some critics' year-end top 10 lists, including Robert Hilburn of the Los Angeles Times. She also embarked on a college tour sponsored by Vibe (Billboard, Sept. 3) and showcased at such industry functions as the Billboard Music Video Conference in Santa Monica, Calif., in November.

Another part of the grass-roots campaign was the servicing of a video for an acoustic version of "I Know," shot in Farris' apartment, to local video outlets in November.

"We wanted to get some recognition before we went to MTV and radio with her," says Eisenthal. "We got her out there to meet every radio, video, retail, and branch person." In addition, Farris often performed live on regional video programs.

The entire album was initially serviced on its release to top 40, modern rock, album rock, R&B, top 40/rhythm, and album alternative radio.

Top 40 WYHY (Y107) Nashville was among the first outlets to play "I Know" in November. After five months, the station is still playing the song.

"We wanted to expose her as an artist," says Jerry Blair, senior VP of national promotion at Columbia. "The album is so diverse musically that we wanted to expose it to everyone. When we officially serviced the CD-pro in late December, people were genuinely excited about it."

Ken Benson, PD of top 40 KKRZ Portland, Ore, says the station began playing "I Know" early on. "We're real happy with it," he says. "It's a really fresh, uptempo, rhythmic sound."

At the end of December, Columbia focused on top 40, hot AC, and more mainstream modern rock outlets with the album version of "I Know," says Blair.

"The reaction from rhythm-crossover at first was that there's guitar in the song. The reaction from alternative was that maybe it was too pop," says Blair.

However, rock and urban stations are coming around. According to Broadcast Data Systems, two album rock outlets, KWTO Springfield, Mo., and WBAB Long Island, N.Y., and 13 modern rock outlets, including KDGE Dallas and WCHZ Augusta, Ga., are airing "I Know."

In addition, Blair says that such top 40/rhythm stations as KMEL and KYLD (Wild 107) San Francisco and WERQ (92Q) Baltimore are now testing the song.

Roy Burkhert, senior buyer at the 37-store Harmony House Records & Tapes chain, based in Troy, Mich., says the multiformat approach is having a positive impact on sales.

The album is also benefiting from strong video support. In January, a video of the album version of "I Know" was serviced to MTV, which designated it a Buzz Clip in February. The clip is now in the network's stress rotation and is also airing on VH1 and BET.

To gain further support from the urban community, Eisenthal says the label will focus on in-store play campaigns and R&B adult radio stations.

Farris says she is frustrated, but not "shattered" about the lack of support from R&B radio: "I definitely want to be part of the community, because I am," she says. "What bothers me is the fact that I am a black woman, but I can't be played on black radio."

Farris describes her music as "not young or old, black or white, straight or gay. These are the people I see when I perform. It's not so far-fetched that black people don't understand it or would feel that I'm trying to be white."

As for the second single, Blair expects to service the highly emotional "Don't Ever Touch Me (Again)" near the end of May.

Meanwhile, Farris has been touring almost constantly. She hit the road in Europe in early January before embarking on a 10-week tour of the U.S., running from late January to April 4.

In an attempt to gain both rock and R&B fans, Farris will play an alternative club and an urban club in each city, according to Eisenthal. The tour also includes colleges.

After her scheduled performance on "Saturday Night Live" on April 8, Farris once again will head to Europe on April 18 for three weeks, then return to the U.S. for yet another tour in late spring or early summer.

ROLES ON TV: A HELP OR HINDRANCE TO MUSICIANS?

(Continued from page 8)

president Carl Strube says there is a tremendous amount of cynicism in America toward actors who try to sing. The label hopes that "Baywatch" star Hasselhoff, who has had considerable musical success in Europe, will succeed domestically with his self-titled album, due April 11.

To promote the record, Hasselhoff plans to offer "walk-on" appearances on "Baywatch" for radio station promotions. But there are no plans to have Hasselhoff sing on the show.

"My first attempt at the U.S. market was a misguided rocket from hell," says Hasselhoff of his mid-'80s debut, titled "Knigbt Rocker," a play on the name of the actor's TV vehicle at the time, "Knight Rider."

"At the time, I was actually contributing to the stereotype of 'actor-turned-singer.' It took a lot of time and effort to erase that image."

MCA-distributed Radioactive doesn't expect mainstream crossover success for the debut effort from "Melrose Place" and "Roseanne" semi-regular Traci Lords. The former porn star's techno-flavored "1,000 Fires," released Feb. 28, is aimed at an underground audience, says Kent Belden, who works in artist development at Radioactive.

"The kids who are into rave also watch 'Melrose Place,' " says Belden. "Her image has been an asset. 'Melrose Place' is perceived as a cool show."

TV celebrities can use their notoriety to net additional exposure, says manager Laura Engel, who handles the music career of Katey Sagal, star of "Married . . . With Children."

"Katey performed on both 'Leno' and 'Regis' immediately after the release of her album," says Engel. "That might not have happened right away if she hadn't already established herself on television."

Critique's Strube says that Hasselhoff's TV fame led to features on his music on "Entertainment Tonight" and "Extra."

Walters says that many of the past musical efforts by TV actors have made his attempt to break into the pop charts more difficult.

"People had all these preconceptions about ['Blossom' star] Joey Lawrence and David Cassidy and all those," be says. "They ruined the road for me."

The jury is still out on the long-term viability of some recent actor-to-musician transitions.

Lawrence had some success at top 40 with his self-titled Impact/MCA debut in 1993. A spokeswoman for Impact/MCA says the singer is still signed to the label, but a second album has yet to be scheduled.

"In Living Color" comedian Jamie Foxx did fairly well with his 1994 R&B debut, "Peep This," on Fox. It sold about 138,000 units, according to SoundScan.

Radio programmers say they are open-minded about embracing the music of TV personalities.

"It can certainly be an advantage in that they are easily identifiable to the listeners," says WEDJ Charlotte, N.C., interim MD Jammer. "We refer to Jamie Walters and 'Beverly Hills 90210' in the same breath on the air. It just comes down to whether or not the music falls together."

For some artists, the strong image-making power of TV can hinder the efforts of seasoned musicians who also happen to act.

Sagal performed with Bob Dylan, Bette Midler, and Etta James before landing the role of saucy Peg Bundy on the long-running Fox comedy. But Sagal ran into resistance at radio when her Virgin debut, "Well . . . ," was released in 1994. Despite critical acclaim, it sold poorly. Sagal and Virgin recently parted ways.

"The character she plays on TV is so different from her personal image. People had a difficult time distinguishing the two," says Engel.

It's been about 15 years since Epic artist Danielle Brisebois played Stephanie on "Archie Bunker's Place," but that image hasn't left the minds of some.

"It's not anything we're trying to hide, but we aren't promoting it either," says Chris Poppe, Epic marketing director. "She's not 9 years old anymore, so why should people hold that against her?"

Her Epic debut, 1994's "Arrive All Over You," has yet to take off, but the label is still promoting the album, Poppe says.

If Hasselhoff, Lords, Brisebois, or McCormick succeed, they will be in good company. A number of television celebrities have scored No. 1 hits over the years, including Lorne Greene, Shelley Fabares, Vicki Lawrence, and Michael Damian.

More recently, Tesh used his high-profile "Entertainment Tonight" co-host position to further his music career. Tesh has had five charting albums on The Billboard 200.

Without radio support, "Live With Regis & Kathie Lee" co-bost Kathie Lee Gifford was able to translate her TV exposure into significant sales for her 1993 Warner Bros. album, "Sentimental," which reached No. I on the Heatseekers chart. The album, also available through mail order, has sold about 119,000 copies, according to SoundScan.

Perhaps the king of TV-to-pop music crossover is Ricky Nelson, who starred with his other family members in the early TV classic "The Adventures Of Ozzie And Harriet." Nelson emerged from the show as a major pop star with 54 singles on the Billboard chart and a No. 1 album.

Nelson, though, is an exception to the one-hit-wonder status that befalls most actor-turned-singers.

"My advice to any television actor trying to break into the music industry is to definitely keep your day job," says Ron Lofman, author of "Goldmine's Celebrity Vocals," a reference book published by Krause Publications. Lofman says most of efforts by TV stars are quickly forgotten.

Some of these fairly obscure releases have found a home on Rhino's campy "Golden Throats" series. The label just released a third collection Feb. 28.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	CoreStates Spectrum Philadelphia	March 17-19	$1,026,630 $35/$30	52,120 three sellouts	Metropolitan Entertainment Electric Factory Concerts
TOM PETTY PETE DROGE	Madison Square Garden New York	March 20	$606,195 $42.50/$35/ $25/$10	17,130 sellout	Delsener/ Slater Enterprises
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Reunion Arena Dallas	March 18	$562,557 $38.50/$28.50	16,104 sellout	Beaver Prods
TOM PETTY PETE DROGE	Palace Of Auburn Hills Auburn Hills Mich	March 9	$534,878 $35/$27.50/ $17.50	20,245 sellout	Cellar Door Belkin Prods
BOYZ II MEN BRANDY	Tacoma Dome Tacoma Wash	March 20	$533,330 $35/$25	18,676 20,000	Haymon Entertainment
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	The Summit Houston	March 14	$505,192 $39.75/$29.75	15,942 16,978	PACE Concerts
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Miami Arena Miami	March 6	$454,263 $37.75/$27.75	15,332 sellout	Cellar Door Concerts
BOYZ II MEN BRANDY	Delta Center Salt Lake City	March 6	$371,510 $35/$25	12,752 sellout	Haymon Entertainment
VAN HALEN COLLECTIVE SOUL	Miami Arena Miami	March 17	$331,231 $35.75/$25.75	11,748 12,500	Cellar Door Concerts
BOYZ II MEN BRANDY	San Diego Sports Arena San Diego	March 15	$307,656 $35/$25	10,572 12,373	Haymon Entertainment

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WALTERS FINDS NEW HEIGHTS ON ATLANTIC

(Continued from page 8)

The album, released Sept. 20, debuted on the Heatseekers chart at No. 19 on Feb. 25, before peaking on that chart at No. 4 on March 18.

Meanwhile, the first single from the album, "Hold On," moves 27-25 on the Hot 100 Singles chart and 34-26 on the Hot Adult Contemporary chart this week.

On Fox's "Beverly Hills 90210," Walters plays the guitar-wielding Ray Pruit and has been featured performing on the show.

Atlantic's marketing setup for the album initially targeted youth, Azzoli says. Now, the second phase of the campaign for Walters is about to kick in. "We're going for more legitimate press," he says. "We're out of the teen magazines and going for older-skewing publications. That's the next hurdle."

Azzoli is also banking on Walters' upcoming tour, which tentatively kicks off in June, to help the singer move beyond his teen idol status.

"The tour will help," says Azzoli. "It will do a couple of things—sell records, help establish his credibility, and make him a better musician and a better writer."

Roy Burkhert, senior buyer at the 37-store Harmony House Records & Tapes chain based in Troy, Mich., agrees that the tour and mainstream press could help Walters gain wider acceptance.

"He's starting to cross over, but he's not quite there yet," says Burkhert. "[The album] has potential because ['Hold On'] is a great song."

Like other actor/musicians, Walters is finding the transition from TV personality to serious musician difficult (See story, page 8).

"It's a double-edged sword," says the Boston-bred Walters, who picked up a guitar long before he started acting. "I get to be on a hit show that tons of people watch, play music on the show, and at the same time I have to take crap from everyone for being on that show. And I will continue to get flak for it. It's a drag."

Walters was actually signed to Atlantic before he landed the gig on "90210." Aware of the challenge that other actors-turned-musicians have faced, Walters says he thought hard about the "90210" job.

"I thought it would be smarter to get the exposure from the show and translate it into the music," he says. "If I just did the music, who knows? Atlantic may not have put [my album] out. They didn't quite know what to do with me. They needed motivation."

Azzoli, who says Walters was signed solely on the strength of his music, admits that Atlantic was not sure how to promote the singer.

"We weren't ready for it or set up. As I was procrastinating with it, he got the '90210' job," says Azzoli. "Then we coordinated with Fox for these mall tours we put him on. Every weekend [from October to December], he'd play in malls, and we'd get a [top 40 station] to present it."

The promotional appearances at malls resumed in February and run through early May.

The only other help Atlantic received from Fox was the inclusion of the video for "Hold On" on a "90210" episode in November.

"We thought this would be a slam-dunk with his marquee value. We thought everyone would go after it out of the box," says Azzoli. "We were shocked. Everyone is afraid that one media doesn't transcend another. We had to go back to grass-roots with him."

Azzoli says top 40 radio played "Hold On" very "hesitantly" at first. Even as the record was gaining spins at the format, Azzoli says the airplay didn't initially translate into album sales. "It was the weirdest thing," he says. "All these stations were playing it, and nothing was happening with sales or requests. We get MTV, and still nothing. So we said, 'Let's wait three weeks and see,' and on the third week, sales started to happen."

According to SoundScan, "Jamie Walters" has sold more than 65,000 units to date.

Ken Benson, PD at top 40 KKRZ Portland, Ore., says "Hold On" is the natural follow-up to "Talk To An Angel," which reached No. 1 on the Hot 100 Singles chart Nov. 14, 1992.

"It got great phones at first," says Benson. "He did a mall appearance up here a few weeks ago. We were expecting 600 people, but 3,400 people showed up."

Walters says he intentionally tried to write a follow-up to "Talk To An Angel."

"Coming off 'Angel,' which I didn't write, I felt that people were expecting me to follow up with something like that," be says. " 'Hold On' is a nice bridge from the mainstream pop of 'Angel' to the grittiness of the rest of my music."

The Steve Tyrell-produced album also features a cover of Graham Parker's "Release Me," featuring Dr. John on background vocals.

Walters says his next album will be "more organic and harder rocking."

In the meantime, Walters doesn't mind being referred to as a teen idol. "Who wouldn't want to be a teen idol? High school kids want to hear good music, too. That's OK with me."

PINNACLE OWNER FOUND GUILTY OF INFRINGING COPYRIGHTS

(Continued from page 6)

record was "scarcely what would be expected of a high-minded, ethical company," which was how Pinnacle represented itself.

He said that he considered Mason and Sullivan had "sought to mislead the court" and that he found them "evasive and totally unreliable witnesses, willing to sacrifice the truth to achieve their ends and advantage to Pinnacle."

He also considered that Pinnacle had known it was distributing records that infringed copyrights but that because of the high profits and a provision in its contract with Network, it had "willingly and with its eyes open" taken the risk of proceedings.

"If there was anything it did not know, which I do not accept, that can only be because it deliberately shut its eyes to it," he said. "On that basis, what it knew would have led a reasonable distributor to believe that it was distributing infringing copies."

He said that Mason and Sullivan were "[seasoned] and experienced traders in the music industry" and that Mason, through his seat on the council of BPI, had knowledge of the law of copyright and experience of the ways of music piracy.

The judge ordered that an investigation should take place to determine the level of damages Pinnacle and Network should pay ZYX. He also imposed a court ban on any further infringement.

After the judgment was published, Mason said, "I take great exception to this slight on my character, which people who know me will know couldn't be further from the truth.

"We will be appealing, and there will be a statement from our lawyers in due course."

Mason is regarded as a champion of the indie sector in the U.K. He bought Pinnacle from receivers in 1984 and has turned it into the dominant force in indie distribution here. When the company was handling the quintessential pop of Kylie Minogue and Jason Donovan through the PWL label in the latter half of the '80s, it regularly had a market share comparable with that of the majors' distribution arms.

Mason is a self-made man and is regarded as the strongest voice the indie sector has on the major-label-dominated BPI council.

Roger Pearson is a reporter for the U.K. Law. Additional reporting by Jeff Clark-Meads.

APPLE OPENS AN ENTICING TOOLKIT TO ARTISTS

(Continued from page 8)

events, and software updates specifically related to interactive music," according to the company. "It's pretty much everything you need to know and have to go interactive," Apple's Kennedy says.

Apple will charge an annual fee of $300 to join the program. Among those musicians already on board, Kennedy says, are Ray Manzarek, Lady Kier Kirby, and Mark Mothersbaugh. "We want to open up the doors to musicians who are hungry to get involved, but don't necessarily know where or how to start," says David Pakman of Apple's Music Evangelist group. Apple also has established "multimedia labs" on the East and West coasts for use by artists in producing enhanced CD titles.

VR TECHNOLOGY

On Monday, Apple also will showcase its QuickTime VR technology for the music industry, a tool that allows computer users to "explore" their onscreen environment at will, as well as to pick up and rotate individual items. The new technology debuted on the CD-ROM "The Star Trek Interactive Manual" this year, but Apple also is strongly touting its CD Plus music applications.

"We think this has great applications to live performance," says Kennedy. "If you're talking about a band playing a live show in a New York club, you can let your user get up onstage and see what it looks like to have played there from that perspective of being behind the microphone."

Using the VR technology will require payment of an initial flat fee to acquire the necessary tools, as well as an unspecified per-unit royalty, according to Kennedy.

Chris Tobey, senior VP of marketing/new technologies for Elektra Records, calls the VR concept "an exciting one." Although Elektra will not incorporate the technology into its first in-the-works disc, a CD-ROM single featuring three tracks from the new Moby album "Everything Is Wrong," Tobey expects to use it on future titles.

Elektra's Moby disc—not a CD Plus and thus not playable on audio decks—is being developed out of house by Charley Prevost, who is working closely with Apple, Tobey says. The CD-ROM single is due in May and "will be priced very, very low," Tobey says. Elektra expects to release about five CD Plus titles by year's end.

Liz Heller, Capitol Records' senior VP of new media, also hopes to incorporate VR into upcoming Capitol multimedia releases, which will utilize various Apple development tools, she says. In the works at Capitol now is a new breed of title, Heller says, "sort of a cross between a CD Plus and a full-blown CD-ROM." The interactive disc, targeted for summer launch, will center on the new Duran Duran album, which is due this month.

One upcoming interactive music project, according to the Apple spokesman, will use QuickTime VR in a new CD Plus album from Squeeze, due this year on A&M. Members of the band, who are in the studio, could not be reached for comment by press time.

Other interactive music projects in the works that tap into Apple authoring tools are enhanced CDs from American Recordings bands Love & Rockets, Skinny Puppy, and Swell.

TECH SUPPORT

Beyond helping them develop titles, Apple also aims to offer an assist to the music industry on the thorny issue of support. Details are still being hammered out, but Duncan says Apple plans to offer an 800-number tech-support service for enhanced CDs that labels could choose to utilize as their tech-support resource on a fee basis yet be determined. No labels have yet come on board.

Apple also launches a new Internet site on the World Wide Web Monday that is designed to be a resource for information about enhanced CDs, interactive music, and new Apple development tools. The site also will provide links to other music-oriented Web sites, Kennedy says, and will offer the first online glimpse of QuickTime VR in action, he says.

The "QuickTime Online" site can be accessed at http://quicktime.apple.com.



LABEL EXEC CHARLIE MINOR MURDERED

(Continued from page 6)

ceed."

At work or at play, Minor cut a dashing figure: He drove a Rolls-Royce sedan, held court at the upscale restaurant Le Dôme on Sunset Strip, and entertained the cream of Hollywood at his Malibu house.

Investigators believe that a woman killed Minor following what a source says was the abrupt end of a brief romance.

According to Deputy Britta Tubbs of Los Angeles County sheriff's headquarters, suspect McClure—identified in news reports as a one-time stripper at a Century City nightclub and by law enforcement officials as an ex-girlfriend of Minor's—arrived at Minor's house at approximately 11:22 a.m. on March 19 and asked to speak to him. Shortly thereafter, a woman friend of Minor's and a housekeeper who were in the house heard several shots upstairs; they fled the house and summoned sheriff's deputies, who found Minor dead outside his bedroom.

Tubbs says McClure's driver's license was found at the scene of the crime. She was arrested by police in nearby Santa Monica later in the day and booked for murder at the sheriff's station in Lost Hills. A handgun believed to be the murder weapon was reportedly found at her home.

McClure, who is charged with special circumstances in the shooting and could face the death penalty, is being held without bail and is scheduled for arraignment on April 4.

Minor, who was divorced, is survived by a daughter, Austin; a brother, Kenneth; his mother, Jerri Haynes Minor; and his grandfather, Odell Haynes.

A memorial service was held March 22 in Los Angeles at the sound stage at A&M; the label was closed for the day in Minor's memory. Funeral services were scheduled to be held at First Baptist Church in Marietta March 24. In lieu of flowers, donations may be made to the Charlie Minor Memorial Fund, 14958 Ventura Blvd., Sherman Oaks, Calif. 91403.

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SPOTLIGHT
FEATURED ARTIST



hHead (pronounced "head")
hHead is vocalist/guitarist Noah Mintz, bassist Brendan Canning, and drummer Mark Bartkiw. The Toronto group recorded their I.R.S. debut **"jerk"** in San Francisco with producer Dave Olgilvie. Brendan noted, "When the record was done we took the record company people who were interested in our album to our favorite restaurants. For some reason, they always insisted on paying. Needless to say, we didn't argue." Obviously, I.R.S. picked up the most checks.

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BILLBOARD'S HEATSEEKERS™ ALBUM CHART

COMPILED FOR WEEK ENDING APR. 1, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	1	**SUBWAY** BIV 10 53035/MOTOWN (9.98/13.98)	GOOD TIMES
2	4	13	**RANCID** EPITAPH 86434* (9.98/15.98)	LET'S GO
3	—	1	**ELASTICA** DGC 24728*/GEFFEN (10.98/16.98)	ELASTICA
4	10	1	**SHANIA TWAIN** MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
1	1	1	**CRIME BOSS** SUAVE 3* (9.98/15.98)	ALL IN THE GAME
6	12	25	**CORROSION OF CONFORMITY** COLUMBIA 66206 (10.98 EQ/15.98)	DELIVERANCE
7	—	1	**KUT KLOSE** KEIA/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER
6	—	1	**KAM** EASTWEST 61754/EEG (10.98/15.98)	MADE IN AMERICA
9	18	1	**MARTIN PAGE** MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
10	1	1	**MIKE WATT** COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
11	7	9	**THE ROOTS** DGC 24708*/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!!!?!
12	9	35	**LARI WHITE** RCA 66395 (9.98/15.98)	WISHES
13	17	14	**SHENANDOAH** LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
14	13	15	**4 P.M.** NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
15	16	36	**TYPE O NEGATIVE** ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
16	6	5	**MURDER SQUAD** G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
17	8	14	**THE FLAMING LIPS** WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
18	19	5	**LETTERS TO CLEO** CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
19	15	74	**ADAM SANDLER** ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
20	11	23	**USHER** LAFACE 26008/ARISTA (9.98/15.98)	USHER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	—	1	**MOBY** ELEKTRA 61701/EEG (10.98/15.98)	EVERYTHING IS WRONG
22	—	1	**GOO GOO DOLLS** WARNER BROS. 45750 (9.98/15.98)	A BOY NAMED GOO
27	24	16	**RUSTED ROOT** MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
24	24	1	**BROTHA LYNCH HUNG** BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
25	27	1	**THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE** VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
26	23	20	**R.B.L. POSSE** IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
27	25	16	**GILLETTE** S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
38	20	1	**QUICKSAND** ISLAND 526564 (10.98/15.98)	MANIC COMPRESSION
29	—	1	**BROTHER PHELPS** ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
30	26	38	**MARTINA MCBRIDE** ● RCA 66258 (9.98/15.98)	THE WAY THAT I AM
27	27	1	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
32	29	28	**KEN MELLONS** EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
33	26	2	**LA MAFIA** SONY 81520 (9.98 EQ/15.98)	EXITOS EN VIVO
34	33	26	**RAPPIN' 4-TAY** CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
35	39	2	**BETTER THAN EZRA** ELEKTRA 61784/EEG (10.98/17.98)	DELUXE
36	36	2	**GEORGE DUCAS** LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS
37	32	8	**DINK** CAPITOL 30333 (9.98/13.98)	DINK
38	22	9	**DEION SANDERS** BUST IT 2421 (10.98/16.98)	PRIME TIME
39	38	2	**MASTER P** NO LIMIT 9901 (8.98/11.98)	99 WAYS TO DIE
40	30	3	**FACE TO FACE** VICTORY 480037/A&M (9.98/15.98)	BIG CHOICE

POPULAR ◆ UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

DEF JAM-ING JORDAN: With the extensive setup by Def Jam and a single climbing the Hot 100 and Hot R&B Singles charts, **Montell Jordan's** debut, "This Is How We Do It," looks poised to take the R&B community by storm when the album drops on April 4.

This week the first single, which is the title track from the PMP/Def Jam/Island set, is No. 7 with a bullet on the Hot 100 and No. 1 on Hot R&B Singles.

"He's the full package: singer, songwriter, producer," says **Iris Dillon,** marketing manager at Island, of the South Central L.A. native. Dillon says Jordan "is a great example" of Def Jam's continuing ability to sign "great talent." Dillon adds that "Def Jam is a great setup company."

The setup began on the streets in late December with the release of "This Is How We Do It" on a 12-inch white label to clubs, mix shows, and DJs. After the holidays, Def Jam reshipped the 12-inch to pools and mix shows.

PGD got involved after these initial mailings by sending out 2,200 three-song sampler cassettes in late January. The triple-looped samplers were distributed at various conventions, shows, basketball games, and Kappa houses on college campuses, since Jordan was once a member of the fraternity. In addition, a Jordan streamer was sent to schools and clubs.

Jordan, who displays both traditional, smooth R&B vocal stylings along with the street sounds of hip-hop, also embarked on radio and retail promotional tours. He's in the middle of his second outing, which wraps up April 2 and includes an appearance on BET's "Video Soul" on Wednesday (29).



Goop Scoop. The Goops, which just inked a publishing deal with PolyGram, hit the road with Rancid the first week of June. Its video of "Booze Cabana," the Thom Wilson-produced single from its 1994 self-titled Blackout! debut, airs on MTV's "120 Minutes" in late April. Expect a new album in September.

ELEGANT EFFORT: With songs as beautiful and elegant as "Where It Goes," "You Won't Fall," and "Waking To The Dream Of You," it's easy to understand why **Lori Carson** is pleased with the outcome of her second solo effort, "Where It Goes," due on Restless on April 11.

She doesn't exactly express the same sentiments about her first album, "Shelter," released on Geffen in 1990.

"This record is really successful at what we attempted to do," says the ethereal voice behind the last two **Golden Palominos** albums, "This Is How It Feels" and "Pure." "The arrangements on ['Shelter'] overpowered the songs. This record is spare. We wanted to have it be just completely natural sounding."

The "we" Carson is referring to is Golden Palominos leader **Anton Fier,** who produced her album at the Power Station in New York. "This is a plan we've had for a long time," she adds. "He produced it from start to finish . . . It's due to him that the record is so spare and seamless. I tend to clutter things."

On April 12 at Middle East in Philadelphia, the Golden Palominos will start their first tour in eight years (Billboard, March 25). The show will consist of Palominos songs, as well as songs from Carson's new album.

"Basically we're using the Palominos tour to help set Lori up," says **Rich Schmidt,** VP of marketing and promotion at Restless. "She'll return to the same markets about eight weeks later on her own."

The first single, "Where It Goes," will be serviced to album alternative and modern rock radio in early April. The video for the song, also due in early April, is being directed by **Caitlin Felton,** who has produced PSAs and bumpers for MTV.

INTERACTIVITY: L3 Interactive is going one step further by including music on its non-music-related CD-ROMs, such as its snowboarding instructional title, "Slopestyle."

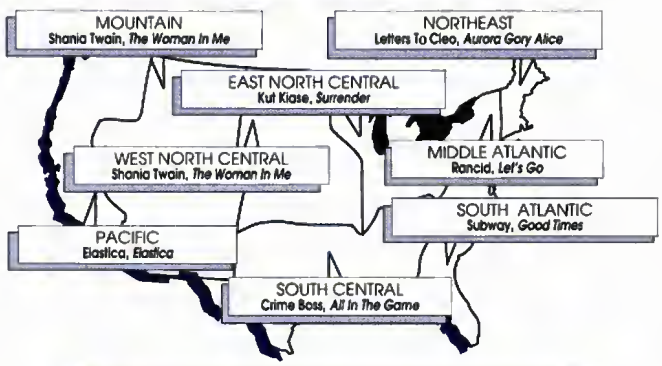
In addition to the sounds of **Jawbreaker, aMinlature, Penny Dreadfuls, April's Motel Room, Wax, Inch,** among other bands, "Slopestyle" features icons of the bands that contain album artwork, photos, bios, contact numbers, and song titles used in the CD-ROM (which the user can click on to go back to a certain song).

Lou Niles, who manages TAG's Inch in conjunction with Larrikin Management, is pleased with the response the band has received from the CD-ROM. "We got a lot of E-mail from it," he says.



Good Start. From Good Homes, which mixes sax and mandolin with rock'n'roll, hits the road March 30-April 30 to stir up interest in its RCA debut, "Open Up The Sky," due Tuesday (28).

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. **Shania Twain,** The Woman In Me	1. **Letters To Cleo,** Aurora Gory Alice
2. **Murder Squad,** Murder Squad Nationwide	2. **Mike Watt,** Ball-Hog Or Tugboat
3. **Brotha Lynch Hung,** Season Of Da Siccness	3. **Corrosion Of Conformity,** Deliverance
4. **Subway,** Good Times	4. **Martin Page,** In The House Of Stone And...
5. **Rancid,** Let's Go	5. **Rancid,** Let's Go
6. **Corrosion Of Conformity,** Deliverance	6. **Elastica,** Elastica
7. **Kam,** Made In America	7. **Adam Sandler,** They're All Gonna Laugh...
8. **Lari White,** Wishes	8. **The Flaming Lips,** Transmissions From...
9. **Shenandoah,** In The Vicinity Of The Heart	9. **Butt Trumpet,** Primitive Enama
10. **Martin Page,** In The House Of Stone And...	10. **Vicious,** Destination Brooklyn



Primitive PR. Due to Butt Trumpet's recent East Coast tour and the massive publicity generated from a Leominster, Mass., mom attempting to ban its album, sales of the group's Chrysalis/EMI debut, "Primitive Enema," are shooting up in the Northeast Regional Roundup. This week the album moves 12-9.

Essence Editor Has Way With Words

Chambers Pens Hits For Baker, Brownstone

■ BY DAVID NATHAN

LOS ANGELES—Gordon Chambers is on a mission. In addition to his burgeoning reputation as a hit songwriter/producer—two of his songs were in the top 15 of the R&B chart last week—Chambers also has ambitions of advancing his budding vocal recording career to solo status. And, as if there wasn't enough on his plate, Chambers also works full time as entertainment editor at Essence magazine.


CHAMBERS

Says the Bronx-born, New Jersey-raised Chambers, "I'm a journalist by day and a songwriter by night."

Chambers co-wrote Anita Baker's current single, "I Apologize," with Baker and producer Barry Eastmond. The song rose to No. 8 on the Hot R&B Singles chart.

He also co-wrote and, with Dave Hall, co-produced the gold-certified Brownstone single, "If You Love Me," which peaked at No. 3 on the singles chart.

Commenting on the positive response of the female trio's hit—whose lyrics were written in a traffic jam in the Holland Tunnel—Chambers says, "People have told me it stands out because it's not a sexually gratuitous lyric and that it's really saying something. I must admit I had no idea the record would be as big as it is."

In pursuit of his own singing career, Chambers recorded vocals with Brownstone on "Half Of You," from the trio's MJJ debut, "From The Bottom Up." He is also the featured vocalist on "D.J. Shoutout," a track he wrote, produced, and recorded with Naughty By Nature on the group's upcoming album, due from Tommy Boy in April.

Chambers is making a name as a live performer in New York, having played dates at the Apollo, Carnegie Hall, the Village Gate, Birdland, the Shark Bar, and the Nuyorican Poets Cafe.

Other current projects include three tunes co-written with Eastmond on Freddie Jackson's Scotti Bros. debut set, "Private Party"; two songs written and co-produced for Christopher Williams' new Giant debut album—including the title track, "Not A Perfect Man"; and the new Jade single, "If The Mood Is Right."

Chambers began writing and producing in 1990 after moving to New York following his education at Brown University in Providence, R.I.

While in school, Chambers sang in his own vocal ensemble and performed with a local jazz group. He also completed a Japanese tour with the university's jazz band in 1985.

Since 1992, Chambers has worked with jazz musician Lenny White, written with the reggae/pop team Sly & Robbie, and produced tunes for fledgling acts Terri & Monica and Sweet & Lo.

In 1993, the same year he began working for Essence, Chambers signed a publishing deal with Warner/Chappell Music, which led to work with Queen Latifah on "Winky's Theme," from her debut Motown album, "Black Reign."

Chambers says his career began to heat up that same year after his collaborations with producer Hall. "With the success of Brownstone in particular, people are starting to know who I am," says Chambers.

In addition to working on the Brownstone and Jade sets, Chambers and Hall wrote a track for the LaFace Usher debut and as-yet unreleased tracks for Phyllis Hyman (who is in negotiations for a label contract).

The Hyman sessions led to Chambers' introduction to producer Eastmond and subsequent jobs with Jackson and Baker.

Chambers' list of accomplishments continues to grow. In addition to writing and producing a track for vocalist Marc Dorsey for the 40 Acres & A Mule/MCA soundtrack of Spike Lee's upcoming movie, "Clockers," Chambers will have credits on releases from new acts 4-Matt (Illtown/Motown), Sexx (Pendulum), and Lawrence Tolbert (Kaper).

Says Chambers, "I love working with new groups. I get to be involved from the ground up. The unknowns of today are the stars of tomorrow."



Jazzy Trio. Playboy magazine editor in chief Hugh Hefner, center, joins saxplayer Charles McPherson, left, and bandleader Gerald Wilson following his announcement of the 17th annual Playboy Jazz Festival lineup at his mansion in Bel Air, Calif. The festival runs June 17-18 at Los Angeles' Hollywood Bowl and will feature such talents as Al Jarreau, Grover Washington Jr., Herbie Hancock, Geri Allen, the Joe Sample Trio, Herbie Mann, Ernestine Anderson, Donald Byrd & the New Black Byrds, and Boney James.

Scotti Bros. Hopes 'Private' Feel Of New Jackson Set Will Restore Crooner's Status

The Rhythm and the Blues ™

by J. R. Reynolds



SCOTTI BROS. HOPES its retro-creative approach and "secret" marketing tools regarding **Freddie Jackson**'s new album, "Private Party," will push the balladeer back into the upper echelons of stardom.

Jackson is the latest in a growing list of veteran R&B talents moving to smaller labels for recording deals (Billboard, March 25).

Says Jackson, "At Scotti Bros. I get the opportunity to actually know the entire staff. It's quite different from being at a larger label, because you really get close to the people you're working with and can get more personal."

Although Jackson's last regular album (he released a 1994 Christmas set that completed his RCA obligation), "Here It Is," rose to No. 11 on the Top R&B Albums chart, it failed to reestablish him as the R&B force he was during the mid-to-late '80s at Capitol when his first four sets were certified gold or platinum.

His last Capitol album, 1992's "Time For Love," sold 243,000 copies. "Here It Is," released in 1994, sold 132,000 units—a disappointment considering the reported seven-figure, two-album deal he had signed with RCA.

It's uncertain whether Scotti Bros. can breathe new life into Jackson's album sales, which have slipped steadily over the years. In the two weeks since its release, "Private Party" has sold 12,000 units, according to SoundScan.

Says Scotti Bros. black music president **Kevin Evans**, "It's always an uphill battle trying to establish an adult contemporary artist, because consumers are programmed to accept records that only offer a funky groove and memorable visual image."

Evans says he wanted "Private Party" to have a contemporary sound, yet remain true to Jackson's classic artistry. "We wanted to go back to his original sound, which consisted of big, quality sounds that jump out on radio."

To achieve that end, the label turned to veteran producer **Barry Eastmond**, along with younger record crafters like **Gerald Levert, Zack Harmon,** and **Christopher Troy**.

"We also tapped quality songwriters like **Gordon Chambers**, who has written some really good stuff for **Anita Baker** and **Brownstone**," says Evans (see story, this page).

To obtain a more grass-roots sound, Jackson recorded in the small studio setting of Tarrytown, N.Y., just north of New York. According to Evans, it gave Jackson a cozier environmental setting in which to record—"like it was somebody's living room."

The executive remains tight-lipped regarding specific marketing tools the label will employ to develop the project, but describes them as "creatively innovative."

Evans says the strategies will kick off around the end of the first single's run or beginning with the second, still-unnamed follow-up.

Through it all, Jackson remains positive. "I've gone back to what I should be doing," he says. "I've tested the waters in other areas and have finally settled on the adult contemporary R&B flavor."

Jackson says "Here It Is" was supported financially, but the label lacked the spirit necessary for it to succeed.

Additionally, says Jackson, the album's pop-ish sound "may have been more for other people than for myself. 'Private Party' is a more natural, raw sound than the last couple of projects I've done."

In addition to creating a more intimate environment in which to work, signing with Scotti Bros. gave Jackson the opportunity to establish his own record label, FAJ Records.

Says Jackson, "I've learned what I want from being at various labels and will incorporate the best of all that into my own company. I want to do what **Babyface** and **L.A.** did with LaFace or what **Berry [Gordy]** did with Motown."

Jackson says he will be involved in the day-to-day operation of his label when he gets it up and running, but will make sure he has the right people there helping run it.

Says Jackson, "I wanted something that can work for me when I get tired of getting on a tour bus."

Despite sluggish domestic record sales, Jackson has been in demand abroad and recently completed a three-week, 29-show date at the Blue Note clubs in Japan.

"I really enjoyed those performances because I got to do some jazz-oriented things in my show that I couldn't ordinarily do," he says.

The label plans to begin a domestic Private Party tour in May.



Definitely Not Shy. Carl Martin, songwriter/producer and member of the multiplatinum selling Shai, celebrated the launch of his MCA-distributed label Carl Martin Entertainment (C-ME) last month during the Urban Network Power Jam in Palm Springs, Calif. His first act is vocalist Erica, whose album is set for release in late summer. Pictured with Martin, left, is hip-hop artist/entrepreneur Hammer.

Hip-Hop Act B.U.M.S. Trace Own 'Lyfe 'N' Tyme' On Priority Debut

■ BY HAVELOCK NELSON

NEW YORK—Because of the meaty, thought-provoking rhymes on "Brothas Unda Madness: Lyfe 'N' Tyme," the debut set from the B.U.M.S., Priority Records is employing a patient campaign to introduce and nurture the rap act from Oakland, Calif.

"The album isn't one of those explosive, I-gotta-have-it kind of records," says Priority president Bryan Turner. "It's a little more cerebral, intelligent, and progressive. We've just got to release it, market it, and keep it out there. We feel that the more people hear it, the more people will want to buy it." The album is due May 9.



THE B.U.M.S.

Consisting of twin MCs E-Vocalist (E-Vo) and D-WYZE, the B.U.M.S. attempt to shatter stereotypes about West Coast rap acts. On "Lyfe 'N' Tyme" the vocalists build verbal puzzles stacked with crafty metaphors and allusions to pop culture. Over spare, jazzy grooves that swing and spring, they endeavor to expose their souls. Using plain-spoken poetics, the duo takes listeners on a ghettocentric ride from their innocence into sense.

The smooth B.U.M.S. set was produced by Frederick Nasar, the Baka Boyz, Sway & King Tech, and DJ Joe Quixx.

"Because we're a new group, we didn't want to work with a whole lot of producers, especially [established ones]. We wanted to develop an identity for ourselves and build a base first," says D-WYZE.

Adds E-Vo, "The album is heartfelt. It took a year to put together because we didn't just settle for anything. We were real selective about our beats. And when it came to lyrics, we checked each other, too. It wasn't a matter of frontin' or catering to [the next man's] ego. We tried to create the best product possible."

Songs on the album include "Let The Music Take Your Mind," about letting go, and "Lyfe 'N' Tymes," a song about struggle that features fledgling female MC Mystic.

The first single, "Elevation (Free My Mind)," samples the Teddy Pendergrass classic "Close The Door" and strives to illuminate the shady side of the record biz.

"We went through enough to where we're able to pick up what we learned and put it out there so others would not fall into the same traps," says D-WYZE.

The single was released to clubs and record pools Jan. 31 and was serviced to radio March 7.

According to BDS informstion, 18 R&B and top 40/rhythm crossover stations played the track during the week ending March 21. In many cases, DJs are weaving the track into rap mixes.

The B.U.M.S. are managed by KMEL San Francisco and KKBT Los Angeles "wake-up show" air personalities Sway & King Tech. The DJ team put E-Vo and D-WYZE together in 1991, when the two were supporting players on Sway & Tech's show.

Priority's Turner credits the B.U.M.S.' relationship with that duo for the airplay the single is receiving at the mix-show level. "Sway & Tech started playing the single on their show without back-snnouncing it or even taking credit for it," says Turner. "Every time they spun it, they got more and more calls. Finally they started saying it was the B.U.M.S."

Later, WQHT (Hot 97) New York DJ Red Alert picked up the track—he greets everyone by calling them "bum," so it was a natural—and Sway & Tech started sending the track to other colleagues.

Priority put the act on a brief West Coast tour recently with label mates Paris, L'il 1/2 Dead, Rally Ral, and Da Lench Mob. The label also is planning a radio-associated food drive, a Puma sneaker endorsement deal, and the release of the "Elevation (Free My Mind)" video. The clip features breakdancer Crazy Legs from the Rock Steady Crew, who is mentioned in the song.

Since its March 14 release, the video has been added to BET, The Box, as well as numerous local shows.

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Billboard Spotlights
R&B Music



With infectious beats, funky grooves and luscious vocal arrangements, R & B music continues its overwhelming impact on the charts. After a solid showing in '94, this musical genre has jumped into '95 with a roster of new acts, encompassing all musical directions and promising much crossover success.

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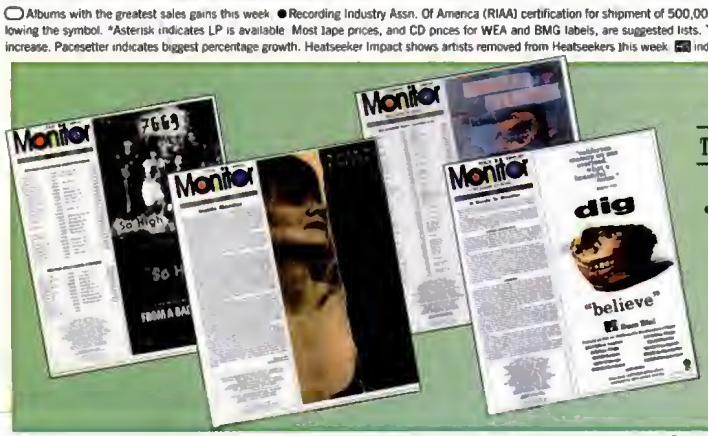
Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING APRIL 1, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★		
(1)	NEW ▶		1	**2PAC** INTERSCOPE 92399*/AG (10.98/16.98) 1 weeks at No. 1	ME AGAINST THE WORLD	1
(2)	NEW ▶		1	**E-40** SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
3	1	1	18	**MARY J. BLIGE** ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
4	1	1	1	**DJ QUIK** PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
5	3	3	18	**TLC** ▲² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
6	1	5	27	**THE NOTORIOUS B.I.G.** ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	1
(7)	8	7	25	**BRANOY** ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
8	7	11	3	**AOINA HOWARO** MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIOE?	7
9	6	9	15	**KIRK FRANKLIN ANO THE FAMILY** ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
10	5	4	29	**BOYZ II MEN** ▲ MOTOWN 0323 (10.98/16.98)	II	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
(11)	10	8	10	**BROWNSTONE** ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
12	11	10	24	**BARRY WHITE** ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
13	9	6	8	**TOO SHORT** DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
14	14	16	18	**METHOD MAN** ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
15	17	18	22	**SCARFACE** ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
16	19	21	39	**BONE THUGS N HARMONY** ▲² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
17	18	19	28	**GERALO LEVERT** ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
18	12	13	4	**CRIME BOSS** SUAVE 0003* (9.98/15.98) HS	ALL IN THE GAME	11
19	16	—	2	**NINE** PROFILE 1460* (10.98/16.98)	NINE LIVEZ	16
(20)	NEW ▶		1	**KAM** EASTWEST 61754/EEG (10.98/15.98) HS	MADE IN AMERICA	20
21	24	24	27	**ANITA BAKER** ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
22	20	17	23	**THUG LIFE** INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
23	13	14	3	**CHRISTOPHER WILLIAMS** GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
24	22	22	17	**ICE CUBE** ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
25	15	15	10	**SOUNOTRACK** EPIC SOUNOTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
(26)	NEW ▶		1	**KUT KLOSE** KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	26
27	28	27	39	**BLACKSTREET** ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
28	25	23	22	**SOUNOTRACK** ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
29	26	—	2	**PORTRAIT** CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
30	27	25	8	**SUBWAY** BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
31	32	31	19	**KEITH MURRAY** JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
32	33	32	42	**69 BOYZ** RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
33	30	29	19	**SAOE** EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
34	21	12	3	**THA ALKAHOLIKS** LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
35	39	34	25	**SOUNOTRACK** ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
36	23	20	5	**MURDER SQUAD** G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
37	40	47	19	**H-TOWN** LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
38	31	28	3	**FREOOIE JACKSON** STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
39	35	35	9	**THE ROOTS** DGC 24708*/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!??!	22
40	29	26	3	**BROTHA LYNCH HUNG** 4th & MAGNOLIA/ [illegible] (10.98/16.98) HS	SEASON OF DA SICCNESS	26
(41)	46	—	2	**MASTER P** NO LIMIT 9901 (8.98/11.98) HS	99 WAYS TO DIE	41
42	41	38	27	**GLAOYS KNIGHT** MCA 10946 (10.98/15.98)	JUST FOR YOU	6
43	38	39	8	**GEORGE DUKE** WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
44	34	30	18	**SPICE 1** ● JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	2
45	36	36	17	**REDMAN** ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
46	42	37	18	**HOWARD HEWETT** CALIBER 1008 (9.98/14.98)	IT'S TIME	29
47	37	42	28	**USHER** LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
48	44	41	10	**SMIF-N-WESSUN** WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
49	43	33	26	**CRAIG MACK** ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	1
50	49	48	5	**VARIOUS ARTISTS** RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	34
51	45	40	26	**LUTHER VANDROSS** ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
52	47	44	5	**VARIOUS ARTISTS** RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
(53)	57	63	3	**RARE ESSENCE** SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
54	50	63	33	**IMMATURE** ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
55	48	48	17	**SLICK RICK** DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
56	52	50	26	**R.B.L. POSSE** IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
57	53	52	18	**CHANTE MOORE** SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
58	54	46	26	**KARYN WHITE** WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	23
59	56	49	5	**VARIOUS ARTISTS** RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES. A SENSUAL COLLECTION, VOL. 4	39
(60)	65	69	69	**SNOOP DOGGY DOGG** ▲⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
61	51	51	5	**VARIOUS ARTISTS** RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
(62)	71	—	2	**COOP M.C.** ON THE RISE 2 (9.98/15.98)	HOME OF THE KILLAS	62
63	60	55	10	**95 SOUTH** RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
64	55	54	38	**BIG MIKE** ● RAP-A LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
(65)	76	59	25	**JOHNNY "GUITAR" WATSON** WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
66	61	61	112	**RACHELLE FERRELL** ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
(67)	73	77	38	**DA BRAT** ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
68	62	62	15	**VANESSA WILLIAMS** ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
(69)	70	57	71	**R. KELLY** ▲³ JIVE 41527 (10.98/15.98)	12 PLAY	1
70	59	58	16	**THE OAYTON FAMILY** PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
71	67	68	15	**PHIL PERRY** GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	65
72	58	53	88	**TONI BRAXTON** ▲⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
				★ ★ ★ Pacesetter ★ ★ ★		
(73)	92	83	48	**SOUNOS OF BLACKNESS** PERSPECTIVE 9006 (9.98/13.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
74	69	64	122	**KENNY G** ▲⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
75	66	65	83	**BABYFACE** ▲⁷ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
(76)	RE-ENTRY		37	**NORMAN BROWN** MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
77	63	71	25	**JAOE** ● GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
78	64	60	20	**K-OEE** LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
79	68	70	26	**BEBE & CECE WINANS** CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
80	79	85	37	**INCOGNITO** TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
81	74	66	20	**VICIOUS** EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37
82	87	67	43	**HEAVY O & THE BOYZ** ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
83	81	75	7	**VARIOUS ARTISTS** THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
(84)	RE-ENTRY		33	**BARRY WHITE** MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
85	93	88	17	**OIGABLE PLANETS** PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
86	78	74	47	**OUTKAST** ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
87	72	56	5	**MYSTIKAL** BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
88	75	72	30	**CHANGING FACES** ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
(89)	99	82	65	**ZAPP & ROGER** ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
90	94	91	103	**OR. ORE** ▲³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
(91)	97	80	44	**ALL-4-ONE** ▲² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
(92)	RE-ENTRY		22	**NAJEE** EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
93	91	98	81	**MARIAH CAREY** ▲⁶ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
(94)	NEW ▶		1	**BUCKSHOT LEFONQUE** COLUMBIA 57323* (10.98 EQ/16.98)	BUCKSHOT LEFONQUE	94
95	82	76	29	**U.G.K.** JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
96	85	73	61	**WU-TANG CLAN** ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
97	96	97	77	**AARON HALL** ▲ SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
98	89	—	95	**JANET JACKSON** ▲⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
99	86	94	74	**SALT-N-PEPA** ▲³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/15.98)	VERY NECESSARY	6
(100)	RE-ENTRY		23	**VARIOUS ARTISTS** THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,00 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.



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Hot R&B Airplay™

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	14	**BABY** BRANDY (ATLANTIC) 2 wks at No. 1
2	2	17	**CANOY RAIN** SOUL FOR REAL (UPTOWN/MCA)
3	4	10	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
4	3	22	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
5	5	9	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
6	6	8	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
7	11	9	**ASK OF YOU** RAPHAEL SAADIQ (EPIC SOUNDTRAX)
8	8	22	**I APOLOGIZE** ANITA BAKER (ELEKTRA/EEG)
9	7	23	**CREEP** TLC (LAFACE/ARISTA)
10	12	7	**FOR YOUR LOVE** STEVIE WONDER (MOTOWN)
11	9	16	**I'M GOIN' DOWN** MARY J. BLIGE (UPTOWN/MCA)
12	10	16	**THIS LIL' GAME WE PLAY** SUBWAY (BIV 10/MOTOWN)
13	15	6	**COME ON** BARRY WHITE (A&M/PERSPECTIVE)
14	13	15	**ANSWERING SERVICE** GERALD LEVERT (EASTWEST/EEG)
15	17	8	**DEAR MAMA** 2 PAC (INTERSCOPE)
16	18	10	**THINK OF YOU** USHER (LAFACE/ARISTA)
17	23	9	**GRAPEVYNE** BROWNSTONE (MJJ/EPIC)
18	10	20	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
19	20	16	**MY LIFE** MARY J. BLIGE (UPTOWN/MCA)
20	19	19	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	19	30	**I WANNA BE DOWN** BRANDY (ATLANTIC)
22	21	9	**THANK YOU** BOYZ II MEN (MOTOWN)
23	27	24	**JOY** BLACKSTREET (INTERSCOPE)
24	22	20	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
25	29	1	**JUST ROLL** FABU (BIG BEAT/ATLANTIC)
26	21	20	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
27	28	1	**I CAN CALL YOU** PORTRAIT (CAPITOL)
28	28	19	**CONSTANTLY** IMMATURE (MCA)
29	30	15	**WHY WE SING** KIRK FRANKLIN (GOSPO-CENTRIC)
30	33	4	**YOU'RE SORRY NOW** ZHANE (ILLTOWN/MOTOWN)
31	26	20	**I BELONG TO YOU** TONI BRAXTON (LAFACE/ARISTA)
32	32	28	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M/PERSPECTIVE)
33	45	3	**NEXT TIME** GLADYS KNIGHT (MCA)
34	41	6	**I LIKE** KUT KLOSE (KEIA/ELEKTRA/EEG)
35	42	6	**RUB UP AGAINST YOU** FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
36	40	7	**CRAZY LOVE** BRIAN MCKNIGHT (MERCURY)
37	38	10	**DANCE 4 ME** CHRISTOPHER WILLIAMS (GIANT)
38	35	9	**LET'S DO IT AGAIN** BLACKGIRL (KAPER/RCA)
39	36	8	**SO FINE** MINT CONDITION (PERSPECTIVE)
40	58	3	**IT'S BEEN YOU** ANITA BAKER (ELEKTRA/EEG)
41	44	26	**GOING IN CIRCLES** LUTHER VANDROSS (LV/EPIC)
42	53	15	**I MISS YOU** N II U (ARISTA)
43	43	14	**MARY JANE (ALL NIGHT LONG)** MARY J. BLIGE (UPTOWN/MCA)
44	59	2	**KEEP THEIR HEADS RINGIN'** DR. DRE (PRIORITY)
45	52	5	**IS IT ME?** MONTEGO (FEATURING IMMATURE) (MCA)
46	39	14	**GET DOWN** CRAIG MACK (BAD BOY/ARISTA)
47	34	16	**WHERE I WANNA BE BOY** MISSJONES (STEP SUN)
48	55	4	**WHEN U CRY I CRY** JESSE (UNDERWORLD/CAPITOL)
49	47	5	**MAKE SWEET LOVE TO ME** THE WHISPERS (CAPITOL)
50	51	11	**LET'S GET IT ON** SHABBA RANKS (EPIC STREET/EPIC)
51	66	2	**EMOTIONS** H-TOWN (LUKE)
52	40	11	**I'M GOING ALL THE WAY** SOUNDS OF BLACKNESS (PERSPECTIVE)
53	61	2	**CRAZIEST** NAUGHTY BY NATURE (TOMMY BOY)
54	46	25	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
55	54	7	**IF ONLY YOU KNEW** PHIL PERRY (GRP/MCA)
56	30	9	**GET LIFTED** KEITH MURRAY (JIVE)
57	48	9	**LOVE OF MY LIFE** BEBE & CECE WINANS (CAPITOL)
58	57	1	**SOUL SEARCHIN' . . .** MESHELL NDEGEOCELLO (EPIC SOUNDTRAX)
59	57	9	**TAKE IT TO THE FRONT** VYBE (ISLAND)
60	—	1	**I'LL BE THERE.../YOU'RE ALL I . . .** METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
61	—	1	**SHY GUY** DIANA KING (WORK/COLUMBIA)
62	63	1	**SAFE + SOUND** DJ QUIK (PROFILE)
63	56	12	**WHAT CAN I DO?** ICE CUBE (PRIORITY)
64	65	1	**PEOPLE DON'T BELIEVE** SCARFACE FEAT. ICE CUBE (RAP-A-LOT)
65	—	1	**I'D RATHER BE ALONE** IV XAMPLE (MCA)
66	75	1	**I'LL BE AROUND** RAPPIN' 4-TAY (CHRYSALIS/EMI)
67	64	4	**LAID BACK** NAJEE (EMI)
68	70	3	**WATERFALLS** TLC (LAFACE/ARISTA)
69	—	1	**DA B SIDE** DA BRAT & THE NOTORIOUS B.I.G. (SO SO DEF)
70	69	3	**MAO IZM** CHANNEL LIVE (CAPITOL)
71	—	1	**BEST FRIEND** BRANDY (ATLANTIC)
72	67	19	**EVERY DAY OF THE WEEK** JADE (GIANT)
73	71	17	**WHY YOU WANNA PLAY ME OUT?** TRISHA COVINGTON (COLUMBIA)
74	—	1	**NEVER FINO SOMEONE LIKE YOU** KEITH MARTIN (RUFFHOUSE/COLUMBIA)
75	72	5	**TOUR** CAPLETON (SIGNET/RAL)

◯ Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	—	1	**BE HAPPY** MARY J. BLIGE (UPTOWN/MCA)
2	—	1	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
3	—	1	**FOOLIN' AROUND** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
4	1	5	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
5	2	22	**BACK & FORTH** AALIYAH (BLACKGRD UND/JIVE)
6	4	6	**BOOY & SOUL** ANITA BAKER (ELEKTRA/EEG)
7	3	7	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
8	6	3	**OLD SCHOOL LOVIN'** CHANTE MOORE (SILAS/MCA)
9	5	3	**THIS LOVE IS FOREVER** HOWARD HEWETT (CALIBER)
10	8	10	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
11	7	21	**THE RIGHT KINDA LOVER** PATTI LABELLE (MCA)
12	9	7	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
13	—	1	**CAN'T HELP MYSELF** GERALD LEVERT (EASTWEST/EEG)
14	—	1	**WITH OPEN ARMS** RACHELLE FERRELL (MANHATTAN/CAPITOL)
15	19	24	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
16	15	5	**YOU WANT THIS** JANET JACKSON (VIRGIN)
17	20	22	**YOUR BOOY'S CALLIN'** R. KELLY (JIVE)
18	11	28	**ANYTHING** SWV (RCA)
19	17	13	**I'O GIVE ANYTHING** GERALD LEVERT (EASTWEST/EEG)
20	12	6	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
21	16	11	**AT YOUH BEST (YOU ARE LOVE)** AALIYAH (BLACKGROUND/JIVE)
22	10	12	**I DON'T WANT TO KNOW** GLADYS KNIGHT (MCA)
23	—	2	**TOOTSEE ROLL** 69 BOYZ (RIP-IT)
24	21	2	**I NEVER SEEN A MAN CRY** SCARFACE (RAP-A-LOT/NOO TRYBE)
25	—	13	**STROKE YOU UP** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

50 **1-LUV** (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
15 **ANSWERING SERVICE** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
10 **ASK OF YOU (FROM NIGHER LEANNING)** (Polygram Int'l, ASCAP/Tony Tom Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
3 **BABY** (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasoul, ASCAP/Chrysalis, ASCAP/Pocot, ASCAP) WBM
19 **BEFORE I LET YOU GO** (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tade, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
N **BIG POPPA** (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
40 **BROOKLYN ZOO** (Wu-Tang, BMI)
2 **CANOY MAIN** (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Eveille, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
23 **CAN I STAY WITH YOU** (Ecaf, BMI/Sony, BMI) HL
82 **CAN'T WAIT** (Stone City, ASCAP/National League, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Funky Noble, ASCAP/Erick Sermon, ASCAP) WBM
96 **CAN'T YOU SEE (FROM NEW JERSEY DRIVE)** (Eveille, BMI/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Big Herb's, BMI)
68 **CAN WE START ALL OVER AGAIN** (Zomba, ASCAP/Jo Skin, ASCAP/WB, ASCAP/Heritage Hill, ASCAP) WBM
1N **COME ON** (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
27 **CONSTANTLY** (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL
35 **CRAZY LOVE (FROM JASON'S LYRIC)** (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
14 **CHEEP** (D A M P., ASCAP) HL
36 **DANCE 4 ME** (Sony, ASCAP/Babydon, ASCAP/Mad Macklin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI) WBM
7 **DEAR MAMA** (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
88 **DIAL 7** (Wide Grooves, BMI/Gilro, BMI/EMI Blackwood, BMI/That's Amazin', ASCAP/Macalley, BMI/Ripparthur, ASCAP/DPC, BMI/Polygram, ASCAP)
93 **DON'T SAY GOODBYE GIRL** (WB, ASCAP/Gratitude Sky, ASCAP/FeadBach, ASCAP) WBM
83 **DO WHAT U WANT (FROM NEW IENSEY DRIVE)** (Brandon H, BMI/Kenix, BMI/Longtude, BMI/Songs Of All Nations, BMI/Sugar Biscuit, ASCAP/P.L.C., ASCAP)
55 **EMOTIONS** (Bushstick, BMI/Pac Jam, BMI)
66 **EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT** (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI/WB, ASCAP/Orisha, ASCAP/Stone Jam, ASCAP) WBM
46 **FOE THA LOVE OF $** (Dollarz-N-Sense, BMI/D.J Yella, BMI/Ruthless Attack, ASCAP)
11 **FOR YOUR LOVE** (Steveland, ASCAP) WBM
N **FREAK LIKE ME** (Hanes Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
20 **GET DOWN** (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
33 **GET LIFTED** (Zomba ASCAP/Mobc, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longtude, BMI) WBM
3N **GOING IN CIRCLES** (Porpete, BMI)
90 **GOOD OLE FASHION LOVE** (Flyte Tyme, ASCAP/New Perspective, ASCAP)
91 **HEART OF A MAN** (Lynne Peterson, ASCAP/Ken Cummings, ASCAP/Sun Face, ASCAP)
84 **HOLIDAY** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
70 **HOOK ME UP** (Booty Doty, BMI)
17 **I APOLOGIZE** (Al Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Parsley Park, ASCAP) WBM
38 **I HELONG TO YOU/HOW MANY WAYS** (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
22 **I CAN CALL YOU** (Hee Bee Doomt, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
53 **I'D RATHER HE ALONE** (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
47 **IF ONLY YOU KNEW** (Warner-Tamerlane, BMI) WBM
N **IF YOU LOVE ME** (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
34 **IF YOU THINK YOU'RE LONELY NOW** (Abkco, BMI/Morell, BMI)
67 **I LIKE WHAT YOU'NE DOINLY TO ME** (Globe Art, BMI/That's Right, BMI)
31 **I LIKE** (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI) WBM
49 **I'LL BE AROUND** (Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI)
65 **I'M GOING ALL THE WAY** (New Perspective, ASCAP/EMI April, ASCAP)
48 **I MISS YOU** (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sun Light, BMI)
72 **I NEVEN STOPPED LOYING YOU** (Whole Nine Yards, ASCAP/And One, ASCAP/Fingertips, BMI/L'il Mama, BMI/MCA, BMI)
42 **IS IT ME?** (Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
24 **I WANNA HE DOWN** (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pocot, ASCAP) WBM
29 **JOY** (Donni, ASCAP/Zomba, ASCAP/T Lucas, ASCAP/Mr Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)
21 **JUST ROLL** (Little Los, BMI)
69 **BEEP IT RIGHT THERE** (DeSwing, ASCAP)
12 **KEEP THEIR HEADS MINGIN' (FROM FRIOAY)** (Ain't Nuthin' Goin On But Fu-kin', ASCAP)
70 **KITTY KITTY** (Down Low, ASCAP/Drop Science, ASCAP)
32 **LET'S DO IT AGAIN** (Warner Chappell, BMI)
29 **LET'S GET IT ON** (Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
78 **LOVE CAN BE SO COLD** (Mycenae, ASCAP)
N1 **LOVE OF MY LIFE** (EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
37 **MAO IZM** (Channel Live, ASCAP/American, ASCAP)
41 **MAKE SWEET LOVE TO ME** (Bachlood, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
95 **MOVE IT LIKE THIS** (Third & Lex, BMI/Blue Ink, BMI/Tee Girl, NMI/Zomba, BMI)
87 **NEVER FINO SOMEONE LIKE YOU** (Famous, ASCAP/No Pain No Gain, ASCAP/Spinning Platinum, ASCAP) HL
45 **NEXT TIME** (MCA, ASCAP/Shakey, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
77 **NIKA** (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)
82 **NO HOOK** (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Razor Sharp, ASCAP/Wu-Tang, ASCAP) WBM
63 **OH YEAH!** (Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP/Jobete, ASCAP/Cambrae, ASCAP/Libnian, ASCAP) WBM
25 **ON HENDED KNEE** (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
85 **OOH LAWD (PARTY PEOPLE)** (Bronx Riv, BMI)
50 **PEOPLE DON'T HELIEVE** (N-The Water, ASCAP/EMI Blackwood, BMI/WB, ASCAP) WBM/HL
43 **PRACTICE WHAT YOU PHEACH** (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal BMI) WBM
74 **PUNPLE MEDLEY** (Controversy, ASCAP/WB, ASCAP)
4 **REO LIGHT SPECIAL** (Ecaf, BMI/Sony, BMI) HL
67 **RODEO** (Downlow Quad, BMI/Drop Science, ASCAP)
26 **NUN UP AGAINST YOU** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
64 **SAFE + SOUNO** (Protoons, ASCAP/Way 2 Quik, ASCAP/Kudadda, BMI/Off The Wall, BMI)
94 **SHAME (FNOM A LOW DOWN OIRTY SHAME)** (Unichappell, BMI/Mills & Mills, BMI)
89 **(SHE'S GOT) SKILLZ** (Songcase, BMI) WBM
60 **SHOOK ONES PART II** (Juvenile Hell, ASCAP)
73 **SHY GUY (FROM BAD BOYS)** (Diana King, BMI/World Of Andy, ASCAP/W NH, ASCAP/Kingsley Gardner Nation Of Soul, BMI)
59 **SITTIN' IN MY CAN** (Def American, BMI/Chevis, BMI/Def Jam, ASCAP/Vance Wright, ASCAP)
30 **SO FINE** (New Perspective, ASCAP/EMI April, ASCAP)
56 **TAKE A BOW** (Ecaf, BMI/Sony, ASCAP/Webo Girl, ASCAP) WBM/HL
82 **TAKE IT TO THE FRONT** (Junkie Funk, BMI)
1N **THANN YOU** (Black Panther, BMI/Vanderpool, BMI/Aynsw, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April, ASCAP/D.A.R.P., ASCAP) HL
13 **THINN OF YOU** (Chuck Lite, ASCAP/Starvin, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man, ASCAP/WB, ASCAP) HL/WBM
1 **THIS IS HOW WE DO IT** (Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI)
N **THIS LIL' GAME WE PLAY** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
81 **THIS TIME** (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP/Lee Namblin, ASCAP)
53 **TOUN** (Def American Songs, BMI)
75 **WE GOTTA RUN** (Alvie's House, BMI)
54 **WHEN U CRY I CRY** (Lil' Ed, ASCAP/Trinity Campbell, ASCAP/Warner Chappell, ASCAP/Sonic Sheet, BMI)
81 **WHENE I WANNA BE BOY** (Potential, BMI/Missjones, BMI/Ron G, BMI)
86 **WHERE YOU ARE** (Ecaf, BMI/Sony Songs, BMI)
71 **WHUTCHA WANT?** (Protoons, ASCAP/Pretty Helen, ASCAP/Lickshot Lyrics, ASCAP)
80 **WHY YOU WANNA PLAY ME OUT?** (Britiff, ASCAP)
7N **WOMAN YO WOMAN (FROM MURDER WAS THE CASE)** (Irving, BMI/Ain't Nuthin' Goin' On But Fu-kin', ASCAP/D/B/D Itsell, ASCAP/WB ASCAP) WBM
44 **YOU'RE SORRY NOW** (9 th Town ASCAP/Naughty, ASCAP)

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	7	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL) 1 wk at No. 1
2	4	11	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	3	15	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
4	5	3	**KEEP THEIR HEADS RINGIN'** DR. DRE (PRIORITY)
5	6	6	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
6	1	4	**DEAR MAMA** 2 PAC (INTERSCOPE)
7	8	8	**BABY** BRANDY (ATLANTIC)
8	7	4	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
9	9	15	**THIS LIL' GAME WE PLAY** SUBWAY (FEAT. 702) (BIV 10/MOTOWN)
10	10	14	**GET DOWN** CRAIG MACK (BAD BOY/ARISTA)
11	—	1	**ASK OF YOU** RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
12	11	10	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
13	12	7	**BHOOKLYN ZOO** OL DIRTY BASTARD (ELEKTRA/EEG)
14	15	9	**THINK OF YOU** USHER (LAFACE/ARISTA)
15	10	13	**MAD IZM** CHANNEL LIVE (CAPITOL)
16	17	8	**FOE THA LOVE OF $** BONE THUGS N HARMONY (RUTHLESS)
17	13	20	**CREEP** TLC (LAFACE/ARISTA)
18	19	1	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
19	19	1	**FOR YOUR LOVE** STEVIE WONDER (MOTOWN)
20	21	1	**GET LIFTED** KEITH MURRAY (JIVE)
21	20	1	**SHOOK ONES PART II** MOBB DEEP (LOUDIRCA)
22	18	1	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
23	23	19	**TOUR** CAPLETON (SIGNET/RAL)
24	48	2	**I'LL BE AROUND** RAPPIN' 4-TAY (CHRYSALIS/EMI)
25	30	1	**LET'S GET IT ON** SHABBA RANKS (EPIC STREET/EPIC)
26	20	6	**1-LUV** E-40 (FEATURING LEVITI) (SICK WID' IT/JIVE)
27	19	1	**SITTIN' IN MY CAR** SLICK RICK (DEF JAM/RAL/ISLAND)
28	22	10	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
29	26	4	**PEOPLE DON'T BELIEVE** SCARFACE FEAT. ICE CUBE (RAP-A-LOT)
30	28	5	**ANSWERING SERVICE** GERALD LEVERT (EASTWEST/EEG)
31	29	26	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
32	33	9	**OH YEAH!** ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
33	27	19	**CONSTANTLY** IMMATURE (MCA)
34	47	4	**IS IT ME?** MONTEGO (FEATURING IMMATURE) (MCA)
35	40	5	**SO FINE** MINT CONDITION (PERSPECTIVE)
36	37	44	**TOOTSEE ROLL** 69 BOYZ (RIP-IT)
37	38	20	**KITTY-KITTY** 69 BOYZ (RIP-IT)
38	—	1	**PURPLE MEDLEY** PRINCE (WARNER BROS.)
39	59	5	**COME ON** BARRY WHITE (A&M/PERSPECTIVE)
40	32	16	**WHUTCHA WANT?** NINE (PROFILE)
41	55	4	**JUST ROLL** FABU (BIG BEAT/ATLANTIC)
42	36	8	**I LIKE** KUT KLOSE (KEIA/ELEKTRA/EEG)
43	31	20	**I MISS YOU** N II U (ARISTA)
44	41	11	**RODEO** 95 SOUTH (RIP-IT)
45	34	5	**THANK YOU** BOYZ II MEN (MOTOWN)
46	—	1	**I'O RATHER BE ALONE** IV XAMPLE (MCA)
47	58	16	**THA BUTTERFLY** WAY 2 REAL (SIC LO JAM/INTERSOUND)
48	46	11	**WHERE I WANNA BE BOY** MISSJONES (STEP SUN)
49	44	16	**NIKA** VICIOUS (EPIC STREET/EPIC)
50	75	6	**DOH LAWO (PARTY PEOPLE)** D.J. SMURF AND P.M.H.T. (WRAP/SCHIBAN)
51	39	3	**LET'S DO IT AGAIN** BLACKGIRL (KAPER/RCA)
52	45	5	**I CAN CALL YOU** PORTRAIT (CAPITOL)
53	35	14	**WOMAN TO WOMAN** JEWELL (DEATH ROW/INTERSCOPE)
54	50	28	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M/PERSPECTIVE)
55	51	6	**CAN'T WAIT** REDMAN (RAL/ISLAND)
56	—	1	**CRAZY LOVE** BRIAN MCKNIGHT (MERCURY)
57	54	9	**SAFE + SOUND** DJ QUIK (PROFILE)
58	19	19	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
59	—	1	**GOING IN CIRCLES** LUTHER VANDROSS (LV/EPIC)
60	54	1	**RUB UP AGAINST YOU** FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
61	42	20	**FOOLIN' AROUND** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
62	62	1	**IF ONLY YOU KNEW** PHIL PERRY (GRP/MCA)
63	—	1	**COMMITTED** RENAIZZANCE (PROVOCATIVE)
64	61	19	**I APOLOGIZE** ANITA BAKER (ELEKTRA/EEG)
65	57	10	**SUPA STAR** GROUP HOME (PAYDAY/FFRR)
66	—	9	**69 TEMPO** MISTAKEN IDENTITY & QUEENS DELIGHT (T.P.)
67	52	12	**COCKTALES** TOO SHORT (JIVE)
68	48	7	**NO HOOK** SHAQUILLE O'NEAL (JIVE)
69	—	1	**MOVE IT LIKE THIS** K7 (TOMMY BOY)
70	53	21	**BRING THE PAIN** METHOD MAN (DEF JAM/RAL/ISLAND)
71	63	2	**NEVER FINO SOMEONE LIKE YOU** KEITH MARTIN (RUFFHOUSE/COLUMBIA)
72	—	2	**BORIQUAS ON DA SET** FRANKIE CUTLASS (RELATIVITY)
73	—	1	**MAKE SWEET LOVE TO ME** THE WHISPERS (CAPITOL)
74	—	1	**BOO-TEE BOUNCE** H.M.H. (PHAT HOUSE)
75	—	1	**DANCE 4 ME** CHRISTOPHER WILLIAMS (GIANT)

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Billboard® HOT R&B SINGLES™

FOR WEEK ENDING APRIL 1, 1995

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ **No. 1** ★ ★ ★	
1	3	6	8	**THIS IS HOW WE DO IT** 1 week at No. 1 O.PIERRE,M.JORDAN (M.JORDAN,O.PIERCE,R.WALTERS)	◆ MONTELL JORDAN (C) (M) (T) PMP/RAL 851 468/ISLAND
4	1	1	18	**CANDY RAIN** ● HEAVY D,POKE,RED HOT LOVER TONE (HEAVY D,T ROBINSON,J.C.OLIVER,S.BARNES)	◆ SOUL FOR REAL (C) (T) (X) UPTOWN 54106/MCA
4	1	1	1	**BABY▲** K.CROUCH (K.CROUCH,K.JONES,R.PETTERSON)	◆ BRANDY (C) (T) (V) (X) ATLANTIC 87173
4	1	3	1	**RED LIGHT SPECIAL** BABYFACE (BABYFACE)	◆ TLC (C) (M) (T) (V) (X) LAFACE 2-4097/ARISTA
5	1	1	3	**FREAK LIKE ME** MASS ORDER (E.HANES,M.VALENTINE,L.HILL)	◆ ADINA HOWARD (C) (T) (X) MECCA DON/EASTWEST 64484/EEG
6	7	4	12	**BIG POPPA** ● C.THOMPSON,SEAN COMBS (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA
7	6	7	5	**DEAR MAMA** T.PIZARRO (T.SHAKUR,T.PIZARRO)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98273
8	9	8	22	**IF YOU LOVE ME** ● D.HALL (G.CHAMBERS,N.GILBERT,D.HALL,K.MADISON,E.SERMON,P.SMITH)	◆ BROWNSTONE (C) (M) (T) (X) MJJ 77732/EPIC
6	8	9	17	**THIS LIL' GAME WE PLAY** G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	◆ SUBWAY (FEATURING 702) (C) (X) BIV 10 860 252/MOTOWN
10	20	—	2	**ASK OF YOU (FROM "HIGHER LEARNING")** R.SAADIQ (R.SAADIQ,T.RILEY,H.NAKAMURA,P.EI)	◆ RAPHAEL SAADIQ (C) EPIC SOUNDTRAX/550 MUSIC 77862/EPIC
11	11	11	6	**FOR YOUR LOVE** S.WONDER (S.WONDER)	◆ STEVIE WONDER (C) (V) (X) MOTOWN 860 290
12	14	68	3	**KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")** DR.DRE (DR.DRE,S.SNEED,J-FLEX)	DR. DRE (C) (D) (T) PRIORITY 53188
13	13	15	11	**THINK OF YOU** SEAN COMBS,C.THOMPSON (THOMPSON,JONES,EVANS,RAYMOND,JEFFERY)	◆ USHER (C) (M) (T) (X) LAFACE 2-4094/ARISTA
14	10	10	21	**CREEP▲** D.AUSTIN (D.AUSTIN)	◆ TLC (C) (M) (T) (X) LAFACE 2-4082/ARISTA
15	12	13	6	**ANSWERING SERVICE** G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	GERALD LEVERT (C) EASTWEST 64458/EEG
16	16	21	6	**COME ON** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.WRIGHT,B.WHITE)	◆ BARRY WHITE (C) (V) A&M 580 972/PERSPECTIVE
17	15	12	17	**I APOLOGIZE** B.J EASTMOND (A.BAKER,B.J EASTMOND,G.CHAMBERS)	◆ ANITA BAKER (C) (D) ELEKTRA 64497/EEG
18	18	16	6	**THANK YOU** D.AUSTIN,BOYZ II MEN (M.S.MCCARY,N.MORRIS,W.MORRIS,S.STUCKMAN,D.AUSTIN)	◆ BOYZ II MEN (C) (T) (X) MOTOWN 860 274
19	19	14	27	**BEFORE I LET YOU GO** T.RILEY (T.RILEY,L.SYLVERS,M.RILEY,C.HANNIBAL,D.HOLLISTER,A.DICKEY)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
20	17	18	14	**GET DOWN** EASY MO BEE (C.MACK)	◆ CRAIG MACK (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA
21	29	34	7	**JUST ROLL** YOUNG LATHUN (L.GRADY)	◆ FABU (C) (T) (X) BIG BEAT 98175/ATLANTIC
22	23	26	6	**I CAN CALL YOU** PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) CAPITOL 58264
23	21	16	19	**CAN I STAY WITH YOU** BABYFACE (BABYFACE)	◆ KARYN WHITE (C) (D) (V) WARNER BROS. 18007
24	27	24	31	**I WANNA BE DOWN** ● K.CROUCH (K.CROUCH,C.HENEG)	◆ BRANDY (C) (T) (V) (X) ATLANTIC 87225
25	24	22	20	**ON BENDED KNEE▲** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ BOYZ II MEN (C) (M) (T) (X) MOTOWN 860 244
26	32	37	6	**RUB UP AGAINST YOU** G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	◆ FREDDIE JACKSON (C) STREET LIFE 78018/(SCOTT) BROS.
27	22	17	19	**CONSTANTLY** PRINCE,O.PEARSON (PRINCE,D.PEARSON,J.POWELL,T.BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
				★ ★ ★ **HOT SHOT DEBUT** ★ ★ ★	
28	NEW ▶		1	**JOY** T.RILEY (T.RILEY,T.LUCAS,M.JACKSON)	BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98164
29	31	35	8	**LET'S GET IT ON** M.C ROONEY,M.MORALES (R.GORDON,M.ROONEY,M.MORALES)	◆ SHABBA RANKS (C) (D) (T) (X) EPIC STREET 77344/EPIC
30	30	33	10	**SO FINE** MINT CONDITION (O'DELL,STOKELY)	◆ MINT CONDITION (C) PERSPECTIVE 587 478
31	33	36	7	**I LIKE** J.HOWCOTT,E.OFFICER (D.PARKS,J.HOWCOTT,E.OFFICER,T.DUNCAN)	◆ KUT KLOSE (C) KEIA,ELEKTRA 64496/EEG
32	25	25	5	**LET'S DO IT AGAIN** D.ALLEN (C.MAYFIELD)	◆ BLACKGIRL (C) (T) (X) KAPER 67311/RCA
33	38	38	7	**GET LIFTED** E.SERMON (K.MURRAY,E.SERMON,H.CASEY)	◆ KEITH MURRAY (C) (T) (X) JIVE 42282
34	26	20	7	**IF YOU THINK YOU'RE LONELY NOW** J.MTUME (B.WOMACK,P.MOTTEN,R.GRIFFIN)	◆ K-CI HAILEY OF JODECI (C) MERCURY 856 572
35	39	49	3	**CRAZY LOVE (FROM "JASON'S LYRIC")** B.MCKNIGHT (V.MORRISON)	◆ BRIAN MCKNIGHT (C) MERCURY 856 730
36	35	29	10	**DANCE 4 ME** C.ELLIOT,H.MIDDLETON (WILLIAMS,MACKILN,MIDDLETON)	◆ CHRISTOPHER WILLIAMS (C) GIANT 17989
37	34	27	12	**MAD IZM** KRS-ONE (H.GREEN,V.MORGAN,KRS-ONE)	◆ CHANNEL LIVE (T) CAPITOL 58313
38	28	23	29	**I BELONG TO YOU/HOW MANY WAYS** [illegible]	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4081/ARISTA
39	58	62	3	**GOING IN CIRCLES** W.AFANASIEFF (LUPETERS,A.PRALES)	LUTHER VANDROSS (C) (T) (V) (X) LV 77754/EPIC
40	40	71	4	**BROOKLYN ZOO** OL DIRTY BASTARD (P.JONES)	◆ OL DIRTY BASTARD (C) (T) (X) ELEKTRA 64477/EEG
41	41	41	1	**MAKE SWEET LOVE TO ME** MAGIC (MAGIC,C.MOSS,K.DEWEY)	◆ THE WHISPERS (C) CAPITOL 58330
42	52	58	1	**IS IT ME?** C.STOKES,L.LASSITER (C.STOKES,L.LASSITER,K.BALL)	◆ MONTECO (FEATURING IMMATURE) (C) (T) MCA 54990
43	36	30	28	**PRACTICE WHAT YOU PREACH** ● B.WHITE,G.LEVERT,T.NICHOLAS (G.WHITE,G.LEVERT,E.T.NICHOLAS)	◆ BARRY WHITE (C) (X) A&M 0778/PERSPECTIVE
44	49	51	4	**YOU'RE SORRY NOW** NAUGHTY BY NATURE,D.BELLOCHIO (R.NEUFVILLE,NAUGHTY BY NATURE)	◆ ZHANE (C) ILLTOWN 850 254/MOTOWN
				★ ★ ★ **GREATEST GAINER/AIRPLAY** ★ ★ ★	
45	57	70	3	**NEXT TIME** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.WRIGHT,G.KNIGHT)	◆ GLADYS KNIGHT (C) MCA 55011
58	41	41	1	**FOE THA LOVE OF $** YELLA (BONE,EAZY-E,YELLA)	◆ BONE THUGS N HARMONY FEATURING EAZY-E (C) (T) (X) RUTHLESS 5540/RELATIVITY
47	43	46	1	**IF ONLY YOU KNEW** B.J EASTMOND,T.PERRY (D.WANSEL,C.BIGGS,K.GAMBLE)	PHIL PERRY (C) GRP/MCA 3058
48	48	31	20	**I MISS YOU** V.HERBERT (V.HERBERT,C.HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
				★ ★ ★ **GREATEST GAINER/SALES** ★ ★ ★	
49	62	94	3	**I'LL BE AROUND** FRANKY J.C ESTEBAN (A.FORTE,T.BELL,P.HURTT)	◆ RAPPIN' 4-TAY FEATURING THE SPINNERS (C) (T) (X) CHRYSALIS 58331/EMI
50	46	39	5	**PEOPLE DON'T BELIEVE** UNCLE EDDIE,B.JORDAN,M.DEAN,N.O.JOE (B.JORDAN,ICE CUBE)	◆ SCARFACE FEAT. ICE CUBE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE
91	91	28	91	**WHERE I WANNA BE BOY** RON G (T.JONES,R.BOWSER)	◆ MISSJONES (C) (T) STEP SUN 7144
52	58	50	91	**TOUR** S.BROWN,DYNAMIK DUO (C.BAILEY,R.WALTERS)	CAPLETON (C) (T) SIGNET 162/RAL
53	71	75	4	**I'D RATHER BE ALONE** S.DUBIN (H.BOONE,L.MOORER III)	◆ IV XAMPLE (C) MCA 54992
54	91	58	4	**WHEN U CRY I CRY** S.GRISSETTE (S.GRISSETTE,B.BECK,R.BROWN)	◆ JESSE (C) UNDERWORLD 58329/CAPITOL
55	74	84	3	**EMOTIONS** B.BISHOP,DINO (DINO,SHAZAM,GI)	◆ H-TOWN (C) (M) LUKE 185
56	51	43	9	**TAKE A BOW** ● BABYFACE,MADONNA (BABYFACE,MADONNA)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18001/WARNER BROS.
57	60	64	6	**NEVER FIND SOMEONE LIKE YOU** M.SHARRON,D.SEMBELLO (M.SHARRON,D.SEMBELLO)	◆ KEITH MARTIN (C) (X) RUFFHOUSE 77917/COLUMBIA
58	59	55	6	**1-LUV** STUDIO TON (E.STEVENS,M.WHITEMON,L.KING,D.CASH)	◆ E-40 (FEATURING LEVITI) (C) (T) SICK WID IT 42289/JIVE
59	56	65	5	**SITTIN' IN MY CAR** V.WRIGHT (R.WALTERS,V.WRIGHT)	◆ SLICK RICK FEATURING DOUG E. FRESH (C) (M) (T) DEF JAM/RAL 853 992/ISLAND
60	58	56	6	**SHOOK ONES PART II** MOBB DEEP (K.MUCHITA,T.JOHNSON)	◆ MOBB DEEP (C) (T) (X) LOUD 64294/RCA
61	42	44	7	**LOVE OF MY LIFE** A.MARDIN,I.MARDIN (B.WINANS,K.THOMAS)	BEBE & CECE WINANS (C) CAPITOL 58327
62	67	80	5	**TAKE IT TO THE FRONT** SOMETHIN' FOR THE PEOPLE (WM.J.YOUNG,R.HOLIDAY,C.WILSON)	◆ VYBE (C) ISLAND 851 616
63	70	71	8	**OH YEAH!** NAUGHTY BY NATURE (BARR,RAY,KELLEY,LAPREAD,RICHIE)	◆ ROTTIN RAZKALS (C) (T) (X) ILLTOWN/MAD SOUNDS 860 260/MOTOWN
64	64	74	4	**SAFE + SOUND** G-ONE,DJ QUIK (D.BLAKE,G.ARCHIE,S.OTIS)	◆ DJ QUIK (C) (T) PROFILE 5432
65	55	48	12	**I'M GOING ALL THE WAY** J.JAM,T.LEWIS (J.WRIGHT,A.BENNETT-NESBY)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 587 480
66	61	53	19	**EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT** R.TERRELL,C.MILLS (A.ARMATO,R.JERALD,K.MILLER,G.CHAMBERS,D.HALL)	◆ JADE (C) GIANT 17988
67	75	76	11	**RODEO** THE BASS MECHANICS (DA' S.W.A.T. TEAM)	95 SOUTH (C) (M) (T) (X) RIP-IT 9511
68	69	61	8	**CAN WE START ALL OVER AGAIN** B.J EASTMOND,J.BUTLER (J.BUTLER,J.SKINNER,B.J EASTMOND)	◆ JONATHAN BUTLER (C) MERCURY 856 570
69	85	—	2	**KEEP IT RIGHT THERE** D.SWING (D.SWING)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98187/ATLANTIC
70	72	63	19	**KITTY KITTY** THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
71	63	54	15	**WHUTCHA WANT?** R.LEWIS (D.KEYES,R.LEWIS)	◆ NINE (C) (T) (X) PROFILE 5426
72	73	69	8	**I NEVER STOPPED LOVING YOU** K.C PORTER,S.MCKINNEY (S.MCKINNEY,K.MOORE,A.BROWN)	PATTI LABELLE (C) MCA 54951
73	NEW ▶		1	**SHY GUY (FROM "BAD BOYS")** A.MARVEL (D.KING,A.MARVEL,K.GARDNER)	◆ DIANA KING (C) (M) (T) (X) WORK 77678/COLUMBIA
74	NEW ▶		1	**PURPLE MEDLEY** PRINCE (PRINCE)	PRINCE (C) (D) (T) (V) (X) WARNER BROS. 17903
75	77	81	4	**WE GOTTA RUN** CATO (CATO)	CASSERINE (C) WARNER BROS. 17983
76	68	60	13	**HOOK ME UP** J.WATSON (J.WATSON)	JOHNNY "GUITAR" WATSON (C) WILMA 72533/BELLMARK
77	76	57	19	**NIKA** SUPER DJ CLARK KENT (Q.RILEY,ISLEY BROTHERS,C.JASPER)	◆ VICIOUS (C) (M) (T) EPIC STREET 77804/EPIC
78	84	89	4	**LOVE CAN BE SO COLD** G.DUKE (G.DUKE)	GEORGE DUKE (C) WARNER BROS. 17975
79	66	47	15	**WOMAN TO WOMAN (FROM "MURDER WAS THE CASE")** C.[illegible]	◆ JEWELL (C) DEATH ROW 98181/INTERSCOPE
80	79	59	17	**WHY YOU WANNA PLAY ME OUT?** A.TATUM (A.TATUM,L.JOHNSON)	◆ TRISHA COVINGTON (C) (M) (T) COLUMBIA 77269
81	83	87	4	**THIS TIME** S.A.LAW,L.HAMBLIN (C.MOORE,S.A.LAW,L.HAMBLIN)	◆ CHANTE MOORE (C) SILAS 55001/MCA
82	80	72	6	**CAN'T WAIT** E.SERMON (E.SERMON,R.NOBLE,R.JAMES,A.HARDY)	REDMAN (C) (T) RAL 851 466/ISLAND
83	89	—	2	**DO WHAT U WANT (FROM "NEW JERSEY DRIVE")** M.BARIL (WILSON,BARIL,COX,OSBORNE,BROWN,ADAMS,ROBERT,ROBERT)	◆ BLAK PANTA (C) (M) (T) (X) TOMMY BOY 674
84	87	95	3	**HOLIDAY** G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	MEN AT LARGE (C) EASTWEST 64457/EEG
85	NEW ▶		1	**OOH LAWD (PARTY PEOPLE)** DJ SMURF (DJ SMURF)	D.J. SMURF AND P.M.H.I. (C) (M) (T) (X) WRAP 291/ICHIBAN
86	88	93	3	**WHERE YOU ARE** BABYFACE (BABYFACE,EL DEBARGE)	EL DEBARGE (C) /REPRISE 17940
87	92	—	2	**I LIKE WHAT YOU'RE DOING TO ME** V.HERBERT (M.C.YOUNG,S.HANK,W.G.YOUNG)	◆ JOYA (C) (T) ATLAS 580 076/PERSPECTIVE
88	91	—	1	**DIAL 7 (AXIOMS OF CREAMY SPIES)** DOODLEBUG (DIGABLE PLANETS,G.MCMAHON)	◆ DIGABLE PLANETS (C) (T) PENDULUM 58289/EMI
91	71	91	91	**(SHE'S GOT) SKILLZ** G.ST.CLAIR,T.O'BRIEN (G.ST.CLAIR,T.O'BRIEN)	◆ ALL-4-ONE (C) (T) (X) BLITZZ 87223/ATLANTIC
90	NEW ▶		1	**GOOD OLE FASHION LOVE** L.ALEXANDER,PROF.T (J.HARRIS III,T.LEWIS)	◆ LO-KEY? (C) PERSPECTIVE 587 492
91	NEW ▶		1	**HEART OF A MAN** T.CURRIER,S.PECK (L.PETERSON,K.CUMMINGS)	◆ TONY TERRY (C) VIRGIN 38473
92	90	28	1	**NO HOOK** ◆ SHAQUILLE O'NEAL FEAT. PRINCE RAKEEM THE RZA & METHOD MAN PRINCE RAKEEM (S.O'NEAL,K.BAILEY,RZA)	(C) (T) (X) JIVE 42284
93	94	75	93	**DON'T SAY GOODBYE GIRL** NARADA MICHAEL WALDEN (N.M.WALDEN,B.BACHARACH,S.J.DAKOTA)	◆ TEVIN CAMPBELL (C) (D) (V) (X) QWEST 18254/WARNER BROS.
94	50	92	91	**SHAME (FROM "A LOW DOWN DIRTY SHAME")** M.CHAPMAN,T.THOMAS (J.FINCH,R.CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
95	NEW ▶		4	**MOVE IT LIKE THIS** J.GARDNER (K7,J.GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7633
96	NEW ▶		1	**CAN'T YOU SEE (FROM "NEW JERSEY DRIVE")** ◆ TOTAL FEAT. THE NOTORIOUS B.I.G. S.COMBS (T.ROBINSON,M.SOUTH,J.HOWELL,F.WESLEY,J.STARKS,R.RYAN)	(C) (T) TOMMY BOY 676
97	96	85	3	**SUPA STAR** DJ PREMIER (J.HEATH,J.FELDER)	◆ GROUP HOME (C) (T) (X) PAYDAY 127 019/FFRR
98	91	91	4	**U BETTER RECOGNIZE** S.SNEED (S.SNEED)	SAM SNEED FEATURING DR. DRE (C) (M) (T) (X) DEATH ROW 98166/INTERSCOPE
99	NEW ▶		1	**YOU ARE MY LOVE** L.BLACKMON (L.BLACKMON)	CAMEO (C) WZF 3005/RAGING BULL
100	100	91	3	**CRADLE TO THE GRAVE** PROFESSOR JAY,SYKE (T.SHAKUR,M.HARDING,T.HIMES,W.BURNS,D.RIVERS)	◆ THUG LIFE (C) (M) (T) INTERSCOPE 98174

◯ Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications



SUZANNE BAPTISTE'S RHYTHM SECTION

DONE DEAL: "This Is How We Do It" by **Montell Jordan** (PMP/RAL/Island) takes hold of the No. 1 position on the Hot R&B Singles chart. A strong sales week gave this single the boost it needed to knock "Candy Rain" by **Soul For Real** (Uptown) out of the box. This sudden surge in sales may be the result of "This Is How" being featured heavily on a recent episode of Fox TV's hit show "New York Undercover," not to mention that the song is so darn catchy. It has a healthy lead and could hold at the top for a few weeks to come, providing it can keep growing in sales.

ASK AND YOU SHALL RECEIVE (Maybe): "Ask Of You" by **Raphael Saadiq** (Epic Soundtrax/550) jumps 20-10 on the R&B singles chart. If there is a threat to "This Is How We Do It" in the near future, this is probably it. The single has the second-highest increase in total points on the entire chart and is growing rapidly at radio. This week "Ask Of You" picks up five more No. 1 rankings, making it No. 1 at seven stations, including WIZF Cincinnati, WJLB Detroit, and KPRS Kansas City, Mo.

ROCK STEADY: There are several records that seem to be growing at a steady pace but haven't been able to move very far on the chart. "Freak Like Me" by **Adina Howard** (Mecca Don/EastWest), "For Your Love" by **Stevie Wonder** (Motown), "Think Of You" by **Usher** (LaFace/Arista), and "Come On" by **Barry White** (A&M/Perspective) all make lateral moves but maintain their bullets. "Answering Service" by **Gerald Levert** (EastWest) is another record that is growing steadily; however, this week it got pushed back even though it gained points. In fact it is No. 1 at WDZZ Flint, Mich., WHRK Memphis, WDAS Philadelphia, and WSVY-AM Norfolk, Va.

DEJA VU: If this week's Greatest Gainers look familiar, it's because they are. Both "Next Time" by **Gladys Knight** (MCA) and "I'll Be There" by **Rappin' 4-Tay** (Chrysalis/EMI) win the Greatest Gainer/Airplay and Greatest Gainer/Sales honors, respectively, for the second consecutive week.

GO TELL IT ON THE MOUNTAIN: While everyone is tuned in to the O.J. Simpson trial, there is a lot of Capitol Hill activity that we need to keep an eye on also. The plan to cut federal funding to the Public Broadcasting System, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services may sound harmless to the average person, but for those of us in broadcasting and the entertainment industry, who chose our careers because we love the arts, this hits where we live.

Whether we realize it or not, the above-mentioned agencies have either directly or indirectly provided on outlet for many artists, especially in jazz, blues, world music, opera, and other genres that aren't mainstream. **Miles Davis** and **Sarah Vaughan** received American Jazz Master fellowships for their contributions to jazz in the African-American tradition, as did **Wynton Marsalis** in 1981. Currently Marsalis is the lead conductor for the Jazz at Lincoln Center program, which is partially funded by the NEA. There is a long list of radio and television shows that depend on funding from these agencies. If you are interested in helping these agencies, the National Assembly of Local Arts Agencies has set up a hot line. Call 800-651-1575 and a Western Union Mailgram will be hand-delivered to your U.S. representative and one each to your U.S. senators; there's a nominal charge of $9.50 for the Mailgrams.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	16	3	**COMMITTED** RENAIZZANCE (PROVOCATIVE)
2	21	5	**69 TEMPO** MISTAKEN IDENTITY & QUEENS DELIGHT (T.P.)
3	20	3	**CAN U SHOW ME** 2 NO NATURE (INTER-MIX)
4	14	3	**BORIQUAS ON DA SET** FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
5	6	6	**REMEMBER WE** DA BUSH BABEES (REPRISE)
6	11	4	**PUT IT ON** BIG L (COLUMBIA)
7	10	7	**SEX WIT YOU** HEAVY D & THE BOYZ (UPTOWN/MCA)
8	—	1	**ELEVATION (FREE MY MIND)** THE B.U.M.S. (PRIORITY)
9	—	1	**DEVOTE ALL MY TIME** GERALD ALSTON (STREET LIFE/SCOTTI BROS.)
10	13	2	**BOO-TEE BOUNCE** H.M.H. (PHAT HOUSE)
11	7	4	**WHAT I'M AFTER** LORDS OF THE UNDERGROUND (PENDULUM)
12	—	1	**YOU GOTTA BE** DES'REE (550 MUSIC/EPIC)
13	18	2	**TRIP AROUND YOUR BODY** EBONY VIBE EVERLASTING (E.V.E.) (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	3	5	**YOU CAN NEVER ASK TOO MUCH . . .** TAKE 6 (REPRISE)
15	—	1	**ONE MORE DAY** NATE DOGG FEAT. DR. DRE (DEATH ROW)
16	23	6	**MUST BE THE MONEY** DEJON SANDERS (BUST IT)
17	12	9	**I'M GOIN' DOWN** YIN-YEE (PMP/RAL/ISLAND)
18	19	7	**MAD PROPS** DA YOUNGSTA'S (EASTWEST/EEG)
19	24	7	**RELEASE YO' DELF** METHOD MAN (DEF JAM/RAL/ISLAND)
20	—	1	**ALL MEN ARE DOGS?** BANDIT (CREATIVE CONTROL/LONDON/ISLAND)
21	—	1	**GIVE IT 2 YOU** DA BRAT (SO SO DEF/WORK/COLUMBIA)
22	25	2	**LICK IT** ROULA (S.O.S./ZOO)
23	—	1	**SARAH SMILE** LENNY WILLIAMS (MARATHON/BELLMARK)
24	15	18	**HEAVEN & HELL** RAEKWON FEAT. GHOST FACE KILLER (LOUD)
25	—	1	**THE SLIDE** THE BAR-KAYS (BASIX)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

MOVING INTO GOSPEL

(Continued from page 1)

the marketplace. Then, like a lot of other Christian labels, we began scouring around to find the talent."

So in 1990, Park signed the act Commissioned. Three subsequent albums reached the top 10 of the Top Gospel Albums chart and averaged sales of more than 100,000 units.

Benson is not alone among Christian-oriented labels in its desire to tap into the growing gospel market. Sparrow, Starsong, Integrity, and Intersound all have signed acts or struck production or distribution deals that are intended to help them reach new consumers. (Three other major Christian labels—Word, Warner Alliance, and Tribute—have long had gospel acts on their rosters.)

Signing gospel acts is part of an overall strategy to expand the labels' mainstream business. In addition to Commissioned, acts such as John P. Kee, Kirk Franklin & the Family, Yolanda Adams, the Winans, and Hezekiah Walker have proven their ability to rack up significant sales outside of the traditional gospel marketplace.

The phenomenal mainstream success of Kirk Franklin serves as a prime example of gospel's potential (Billboard, Feb. 25). At last count, the gospel group's self-titled album had sold 391,000 units, according to SoundScan. It is No. 77 on The Billboard 200 this week.

The Christian labels' interest in gospel acts comes at a time when the labels have improved or are upgrading their mainstream distribution pipelines. EMI-owned Sparrow, for example, now has the benefit of Cema distribution for the mainstream market and its newly established Chordant operation for Christian distribution.

Citing stronger distribution, Bill Hearn, president of Sparrow, says gospel is "an area where we think we can do well and succeed in getting gospel music further penetrated into the [general] marketplace." Sparrow markets acts with mainstream appeal such as Tramaine Hawkins, CeCe Winans, Daryl Coley, the Clark Sisters, and, through a deal with Gospo-Centric, Kirk Franklin and Stephanie Mills.

Meanwhile, at Benson, the signings did not stop with Commissioned. The label was purchased in 1993 by the Music Entertainment Group, and new president/CEO Wes Farrell took over with a mandate to develop the label's gospel business.

Since then, eight acts have been signed to Benson's burgeoning gospel division, including Run (of Run-D.M.C.), who inked a production deal last fall for the delivery of several releases per year. What's more, the label began positioning Larnelle Harris, one of its best-selling Christian artists, for the gospel marketplace.

Benson also has signed a deal to distribute Intersound's gospel acts to the Christian marketplace.

In addition to signing more gospel acts, the Christian labels also have increased the amount they are spending for the marketing and development of gospel acts. In the past, more money was typically spent on Christian acts than gospel acts.

"We spend as much on our gospel projects as we do our contemporary Christian product," Park says. "Any label that wants to compete is not going to have any other choice. That's due to

(Continued on page 40)

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ **No. 1** ★ ★ ★	
1	2	1	11	**BIG POPPA/WARNING** ● (C) (D) (M) (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G. 8 weeks at No. 1
				★ ★ ★ **GREATEST GAINER** ★ ★ ★	
(2)	3	24	3	**KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")** (C) (D) (T) PRIORITY 53168	◆ DR. DRE
3	1	2	5	**DEAR MAMA** (C) (M) (T) (X) INTERSCOPE 98273/AG	◆ 2PAC
4	4	3	14	**GET DOWN** (C) (D) (T) (X) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
5	5	5	8	**BROOKLYN ZOO** (C) (T) (X) ELEKTRA 64477/EEG	◆ OL' DIRTY BASTARD
6	6	4	15	**MAD IZM** (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
(7)	7	6	6	**FDE THE LOVE OF $** (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY
(8)	9	7	7	**GET LIFTED** (C) (T) (X) JIVE 42282	◆ KEITH MURRAY
9	8	8	6	**SHOOK ONES PART II** (C) (T) (X) LOUD 64294/RCA	◆ MOBB DEEP
10	10	11	10	**TOUR** (C) (T) (X) SIGNET 162/RAL	CAPLETON
(11)	19	—	2	**I'LL BE ARDUND** (C) (T) (X) CHRYSALIS 58331/EMI	◆ RAPPIN' 4-TAY FEAT. THE SPINNERS
12	12	10	6	**I-LUV** (C) (T) SICK WID' IT 42289/JIVE	◆ E-40
13	11	17	5	**SITTIN' IN MY CAR** (C) (M) (T) DEF JAM/RAL 853 992/ISLAND	◆ SLICK RICK FEAT. DOUG E. FRESH
14	13	9	4	**PEOPLE DON'T BELIEVE** (C) (T) (X) RAP-A-LOT 58468/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
(15)	15	16	9	**OH YEAH!** (C) (D) (T) (X) MOTOWN/MAD SOUNDS 860 260/MOTOWN	◆ ROTTIN RAZKALS
16	16	15	44	**TOOTSEE ROLL** ▲ (C) (M) (T) (X) RIP IT 6911	◆ 69 BOYZ
(17)	17	13	20	**KITTY KITTY** (C) (M) (T) (X) RIP IT 6921	◆ 69 BOYZ
18	14	12	17	**WHUTCHA WANT?** (C) (T) (X) PROFILE 5426	◆ NINE
19	18	18	18	**RODEO** (C) (M) (T) (X) RIP IT 9511	◆ 95 SOUTH
(20)	27	29	18	**THA BUTTERFLY** (C) (M) (T) (X) SOLO JAM 8107/INTERSOUND	◆ WAY 2 REAL
21	21	18	18	**NIKA** (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
(22)	35	29	7	**OOH LAWD (PARTY PEOPLE)** (C) (M) (T) (X) WRAP 2911/CHIBAN	D.J. SMURF
23	22	21	6	**CAN'T WAIT** (C) (T) RAL 851 466/ISLAND	◆ REDMAN
(24)	25	28	3	**SAFE + SOUND** (C) (T) PROFILE 5432	◆ DJ QUIK
25	25	29	14	**SUPA STAR** (C) (D) (T) (X) PAYDAY 127 019/FFRR	◆ GROUP HOME
25	23	20	12	**COCKTALES** (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
27	21	18	7	**NO HOOK** (C) (T) (X) JIVE 42284	◆ SHAQUILLE O'NEAL/RZA/METHOD MAN
(28)	43	—	7	**MOVE IT LIKE THIS** (C) (M) (T) (X) TOMMY BOY 7633	◆ K7
29	21	22	21	**BRING THE PAIN** (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
(30)	37	33	3	**BORIQUAS ON DA SET** (C) (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
31	36	—	2	**BOO-TEE BOUNCE** (C) (M) (T) (X) PHAT HOUSE 7701	◆ H.M.H.
32	33	31	33	**THUGGISH RUGGISH BONE** (C) (T) RUTHLESS 5429/RELATIVITY	◆ BONE THUGS N HARMONY
33	31	27	21	**I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)** (C) (T) RAP-A-LOT 58461/NOO TRYBE	◆ SCARFACE
34	30	25	7	**CRADLE TO THE GRAVE** (C) (M) (T) INTERSCOPE 98174/AG	◆ THUG LIFE
35	32	—	2	**DIAL 7** (C) (T) PENDULUM 58289/EMI	◆ DIGABLE PLANETS
36	29	30	21	**PIMP OF THE YEAR** (C) (T) RELATIVITY 1223	◆ DRU DOWN
37	40	39	5	**PUT IT ON** (M) (T) COLUMBIA 77728*	◆ BIG L
38	28	34	14	**PROCEED I** (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
39	34	32	34	**FLAVA IN YA EAR** ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
(40)	NEW ▶		1	**ELEVATION** (C) (D) (T) PRIORITY 53176	◆ THE B.U.M.S.
41	41	41	17	**RIDE OUT** (C) (M) ATTITUDE 17021	◆ D.J. TRANS
(42)	46	40	16	**RECORD JOCK** (C) (D) (T) LIFES*YLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
43	38	38	21	**HEAVEN & HELL** (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
44	42	37	18	**DAAAM!** (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
45	39	43	6	**REMEMBER WE** (C) (T) REPRISE 18092	◆ DA BUSH BABEES
46	44	36	4	**WHAT I'M AFTER** (C) (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
(47)	RE-ENTRY		6	**RELEASE YO' DELF** (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
(48)	NEW ▶		1	**ALL MEN ARE DOGGZ?** (C) (T) FFRR/LONDON 857 850/ISLAND	◆ BANDIT
(49)	RE-ENTRY		4	**SEX WIT YOU** (C) (T) UPTOWN 54980/MCA	◆ HEAVY D & THE BOYZ
50	47	49	5	**HOLD ON** (C) (T) (X) ELEKTRA 64478/EEG	◆ BRAND NUBIAN

◯ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,00 units ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

'One More Try' Points To Kristine W.'s Rising Star



by Larry Flick

SINGLE OF THE WEEK: The seemingly interminable wait for the follow-up to **Kristine W.'s** 1994 international smash, "Feel What U Want" is finally over—and it was worth every grueling second. With "One More Try," the brassy Las Vegas diva deftly asserts herself as an artist with the talent and charisma to stretch beyond the confines of clubland.

Unlike her quirky previous hit, "One More Try" has a traditional song structure, with lightly philosophical prose and a winding melody that fondly recalls **Alphaville's** classic "Forever Young." Producers **Rollo** and **Rob D.** have crafted a grandly dramatic pop/house arrangement that perfectly suits Kristine's vibrant style and rich alto range. She delivers the lyrics with a stirring, world-wise quality that is truly touching. In fact, it is her vibe of emotional honesty that elevates this single miles above the competitive ranks. Now if only Champion would get Kristine's album ready and released for mass consumption as soon as possible.

"One More Try" benefits from a sterling double 12-inch package with post-production by **Junior Vasquez, Rollo,** and **Our Tribe.** A second, promo-only batch of mixes by **David Morales** and **Stonebridge** is on the horizon.

ON THE BEAT: **Shawn Christopher** breaks a lengthy recording silence with "Night For Love," her first single for Chicago's independent Rama Records. Produced by relative newcomer **Carl "Club Master" J.,** this simple disco/house ditty has a sturdy groove and a fleshy, sing-along chorus that Christopher bends and belts with reliable ease. With several heavier mixes of the track forthcoming, which will make for a nicely rounded 12-inch package, all signs point toward "Night For Love" scoring fast and big.

As much as we hate to quibble, since any chance to enjoy Christopher's voice is well worth taking, it would be nice to hear her tackle material that is far more challenging to her unique and seasoned range. Something for Rama's A&R powers-that-be to consider next time around.

And if that is not enough full-bodied vamping for ya, go directly to "Wake It Up" by **Lovewatch,** a spirited collaboration between tunesmiths **Tina deVaron, Amos White,** and **Guido Osorio** that is fronted with vigor by **Michelle Weeks.** Just shipped on Gee Street's increasingly focused and potent dance music imprint, G-Zone, this is way more than your basic, by-the-numbers jam. Weeks rides an exhilarating roller-coaster arrangement that dips and soars with seemingly countless rhythmic shifts, spiraling hooks, and wriggling percussion. Her performance sparks with a level of verve and power that we have not seen from the veteran singer in a while. Sounds like the start of a highly chemical collective of personalities that should reconvene immediately.

Sometimes the very male **Terry Ronald** scales vocal heights that even the most gifted female songstress struggles to reach—take his performance on "Got To Get Movin' " by **Intrigue** as a prime example. He effortlessly swings past tight-panted falsetto yelps à la **Jimmy Somerville** to crystalline notes that send shivers up the spine. Placed amid a flurry of rumbling trance/disco percussion, he does a fine job of breathing depth into a fairly straightforward command for various forms of body motion. **Aquarius** and **Matthew Roberts** offer mixes that are energetic and accessible without being overly pandering to pop sensibilities. Another nice one from England's Olympic Records.

Speaking of Roberts, we are still hungrily noshing on "You Can't Turn Around," the latest Planet Dance U.K. single release by his act **Bottom Dollar.** A dubby delight for trance/house-heads. Roberts' talent for constructing credible beats with loops and hooks that instantly stick to the brain is superior. It's time for this side of the world to sit up and take notice.

Los Angeles-headquartered up-and-comer Aqua Boogie Records has become a steady source of underground yummers. Among its key offerings are "Feel This Groove," a trippy series of dubs by **Oneness** (aka producers/composers **Luis** and **Alfred Torres**), which blends a muscular house bassline with swooping trance synths, and "Oyaté" by **Donnell Rattle,** a vigorous tribal stomper helmed by **Duncan Pain,** with interpretations by **A.J. Mora, Andres Mijangos,** and **Jam El Mar.** Be aware of this label; it is developing several promising, adventurous new producers.

More fun from the streets of Chicago: **DJ Sneak** kicks it lovely with "The Polyester EP," a four-track set that rattles with butt-jigglin' percussion and an arm-load of ear-catching loops and sound effects. Unlike most other producers of instrumental-heavy jams, Sneak does not work overtime to paint himself (or his music) as overly dark and serious. He clearly has learned that underground credibility doesn't always have to equal minor keyboard notes and orgsn grinding. Each track on this record pops with bright, infectious colors that are contrasted with the requisite aggressive basslines. A refreshing effort that leaves you wanting more.

On an urban tip, **Jazz Lee Alston** offers a chilling view of spousal abuse and murder on "Love ... Never That," the first single from an American Recordings EP that could rank among the most creatively satisfying records of 1995. A true story that has sent Alston into hiding from an alleged killer, the depth of this song cannot be fairly captured in descriptive words. You must go there yourself. Elsewhere on the EP, Alston slinks with a poetic vibe that will appeal to programmers of both soulful hip-hop and more dense, clubby acid jazz. Particularly notable is "Round Black Berry," which is sure to inspire seductive grinding on dancefloors upon impact.

GROOVELINE: Just when it appeared that **Vanessa Williams** was forever lost to the land of show tunes and pop/AC balladry, she tosses a curve ball at her longtime dance music fans by rerecording "The Way That You Love Me," the second single from her dreamy "The Sweetest Days" opus, as a down'n'dirty gritty house anthem. She recently completed sessions in New York with **20 Fingers,** the mysterious production posse who can take credit (or is it blame?) for **Gillette's** "Short Dick Man." For lambs who need to follow the trendy producer of the moment, there are also remixes by **Armand Van Helden.** Mercury will issue 12-inch singles shortly.

EastWest/EEG Euro-NRG act **Corona** soon will follow its recent crossover hit, "Rhythm Of The Night," with "Baby Baby," a similarly festive invitation to twirl. **Lee Marrow, Roblx,** and the **Dancing Divas** have all contributed post-production tweaking. An album has just been completed and should be out by summer ... Although the majority of projects on Champion are issued through Elektra, Columbia still has one of the prominent U.K. indie's first signings, **Staxx.** It has just launched the act's latest pop/NRG track, "You," in a two-record set that includes mixes by the **Development Corporation, Junior Vasquez, Rock 2 House,** and **Matthew Roberts.** It is jolly good fun. Be sure to check it out ... London Records has just inked a U.S. licensing agreement with the fab U.K. underground indie Mo' Wax Records. Rightly acclaimed for being on the forefront of the underground acid-jazz scene, Mo' Wax will be setting up a stateside office in the coming months. Among the first acts on the agenda are **Money Mark** and San Francisco's **DJ Shadow.** Mo' Wax will continue to be distributed throughout the rest of the world by A&M.

British renaissance man **Ashley Beadle** pays homage to the New York underground, past and present, with "Roots Revolutions," a stunning five-cut EP that captures the essence of the scene, while adding his own distinctive musical perspective. Essential to the collection of any dance music disciple with a reverence for history and vision for the future. Available on Britain's Narcotic Records ... Fans of ambient chill-out fare need to explore "No Thought, No Breath, No Eyes, No Heart," an EP of remixes from the **Golden Palominos** album "Pure." This glorious, 50-plus-minute set showcases the experimental musings of the legendary **Bill Laswell,** New York DJ **Terre Thaemlitz,** and U.K. electronic team **Bandulu.** An enchanting and soothing way to close an evening.

It has been a while since **Donell Rush** graced clubland with new music, and he has chosen an intriguing route back to the spotlight (and out of the closet). Instead of expectedly flexing his gorgeous gospel-tinged voice over lush rhythms, he chats his way through "Sissy," a downtempo deep-houser produced by **Larry "Mr. Fingers" Heard.**

Amusing and intentionally offensive to the conservative at heart, Rush spews joyful and sometimes brutal observations of his favorite campy gay men. This one is still up for label grabs. Any A&R reps out there feeling brave?

Billboard HOT Dance Breakouts

FOR WEEK ENDING APRIL 1, 1995

CLUB PLAY

1. **MOVE IT (TO THE RHYTHM)** TECHNOTRONIC SBK
2. **MY LOVE** KELLEE MOONSHINE
3. **LET US PRAY** EDDIE "FLASHIN" FOWLKES FEAT. MAURISSA ROSE BOLD SOUL
4. **LOVE FOR THE FUTURE** CHASE ZYX
5. **I FOUND LOVE** C+C MUSIC FACTORY COLUMBIA LP CUT

MAXI-SINGLES SALES

1. **FREAK ME BABY** DIS-N-DAT EPIC STREET
2. **JUMP AROUND AND SHOUT** AMAZHAN MERCURY
3. **SUMMERTIME BLUES** UNCLE JACK CHALK LINE
4. **BELIEVE** ELTON JOHN ROCKET
5. **WELCOME TO TOMORROW (ARE YOU READY?)** SNAP ARISTA

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Dave Matthias Uses DJing To Blend Modern Rock, House

DAVE MATTHIAS is a rarity among club DJs. While many strive to rise beyond the club arena into other parts of the music industry, he left a highly coveted gig in radio to get closer to the street. After four years as an assistant production director at modern rock-driven KITS-FM (Live 105) San Francisco, he willingly took up residency behind a pair of turntables and never looked back.



"My heart has always been in music, and I crave being as close to it as possible," he says. "I had gone as far as I could in radio and was not feeling connected enough with music. Spinning records started as a fluke, and I absolutely fell in love with it. It opened so many creative doors in my mind."

When he started DJing three years ago, Matthias programmed alternative jams that were stylistically similar to Live 105's format, slowly edging into house territory. Weekly slots at the Orb and Heaven in Santa Rosa, Calif., have allowed him to occasionally blend the rock-oriented music of his past alongside current dance hits by **Billie Ray Martin, Swing 52, the Bucketheads,** and **Jimmy Somerville.**

"Deep house has become my forte over the past couple of years, though I enjoy starting off an evening with a little bit of an '80s edge and progressing further into harder underground sounds as it gets later," he says.

The Orb and Heaven are regular parties at the visually bright and festive venue that has long been known as the Funhouse. Holding a capacity of 700, the former caters to a mixed crowd that ranges in age from 21-28, while the latter is gay-exclusive.

Matthias has begun to explore future phases of his career and has a packed agenda that includes production and running a major-label dance department.

"Right now, I'm remixing stuff for demo tapes and creating a few of my own tracks," he says. "My next fantasy is to make music as strong as **David Morales.** I know I'm ambitious—but if you're going to take aim, you might as well aim high."

"Beyond The Mix" is an ongoing feature devoted to profiling club DJs and dance music venues around the world.

Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING APRIL 1, 1995

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
(1)	2	3	7	**NEVER GET ENOUGH** KINETIC/REPRISE 41879/WARNER BROS. 1 week at No. 1	WATERLILLIES
(2)	4	9	7	**JUMP FOR JOI** EIGHT BALL 051	JOI CARDWELL
(3)	7	12	6	**ATOMIC** CHRYSALIS/BRILLIANT! 58340/EMI	◆ BLONDIE
4	1	1	7	**YOUR LOVING ARMS** SIRE 66150/EEG	BILLIE RAY MARTIN
5	5	10	8	**WHITE LINES** CAPITOL PROMO	◆ DURAN DURAN
(6)	13	21	5	**HEARTBEAT** LONDON 850 051	◆ JIMMY SOMERVILLE
(7)	11	16	5	**THESE SOUNDS FALL INTO MY MIND** HENRY STREET 166	THE BUCKETHEADS
8	3	5	10	**HANDS UP** LOGIC 59006	◆ CLUBZONE
(9)	12	13	7	**PAUL'S PAIN** STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
10	6	7	8	**I MUST BE FREE** PULSE 8 802/RADIKAL	KYM SIMS
(11)	15	22	5	**COTTON EYE JOE** BATTERY 46500/JIVE	◆ REDHEX
12	9	2	10	**COME BACK** RADIOACTIVE 54957/MCA	◆ LONDONBEAT
13	10	4	9	**KEEP GIVIN' ME YOUR LOVE** COLUMBIA 77794	CE CE PENISTON
14	8	6	8	**PROMISE ME NOTHING** WARNER BROS. 41974	REPERCUSSIONS
(15)	21	31	4	**BEDTIME STORY** MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
(16)	22	30	4	**MY LOVE IS DEEP** VESTRY 004/STRICTLY RHYTHM	SARA PARKER
(17)	18	24	6	**WHEN DO I GET TO SING "MY WAY"** LOGIC 59007	◆ SPARKS
(18)	19	25	6	**HOW I LOVE HIM** TIMBER! 656/TOMMY BOY	CYNTHIA
(19)	24	28	5	**ANOTHER WORRY** FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
(20)	26	33	5	**KEY OF LIFE** WAAKO 1232	MICHELLE WILSON
				★ ★ ★ Power Pick ★ ★ ★	
(21)	33	44	3	**RUN AWAY** ARISTA 1-2809	◆ REAL MCCOY
22	14	11	10	**EVERLASTING LOVE** EPIC 77775	◆ GLORIA ESTEFAN
23	16	8	11	**COLOR OF MY SKIN** CUTTING 317	SWING 52
(24)	29	36	4	**SATURDAY NIGHT** CURB 77080/ATLANTIC	◆ WHIGFIELD
25	17	14	13	**CONTROL** RADIOACTIVE 54953/MCA	◆ TRACI LORDS
(26)	32	37	3	**EVERYTIME YOU TOUCH ME** ELEKTRA 66154/EEG	◆ MOBY
(27)	35	—	17	**BODY TO BODY (KEEP IN TOUCH)** VICIOUS MUZIK 1276	SHADES OF LOVE
28	27	27	6	**DON'T LAUGH** SORTED 20130/NERVOUS	WINX
(29)	37	50	3	**I GOT LOVE** DYNASTY 1210/RAGING BULL	KLEO
30	20	15	9	**KEEP ON LUVIN'** K4B D10	MAYDIE MYLES
(31)	44	—	2	**RESPECT** BRILLIANT! 58341/EMI	JUDY CHEEKS
(32)	42	—	2	**HIGHER STATE OF CONSCIOUSNESS** STRICTLY RHYTHM 12321	WINK
33	28	20	8	**I LOVE SATURDAY** MUTE/ELEKTRA 66171/EEG	◆ ERASURE
34	25	17	9	**GOTTA BE FREE** G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
35	30	23	7	**SITUATION** INTERSCOPE 98182/ATLANTIC	TOM JONES
36	23	18	11	**YESTERDAY WHEN I WAS MAD** EMI 58319	◆ PET SHOP BOYS
37	38	42	3	**I SHOW YOU SECRETS** COLUMBIA 77774	◆ PHARAO
(38)	46	—	2	**TEMPLEHEAD** EPIC PROMO	TRANSGLOBAL UNDERGROUND
(39)	43	—	2	**HIGHER (FEEL IT)** STRICTLY RHYTHM 12310	R.A.W.
(40)	45	—	2	**DROP A HOUSE** DIG IT D12	URBAN DISCHARGE FEATURING SHE
41	39	41	3	**GUCCI DANCE** RELATIVITY 1241	◆ SAM "THE BEAST"
42	34	35	8	**BOTTOM HEAVY** TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
43	48	—	2	**HAPPY MAN** LASTWEST 66151/EEG	MICHAEL WATFORD
				★ ★ ★ Hot Shot Debut ★ ★ ★	
(44)	NEW ▶		1	**TELL ME WHEN** EASTWEST 66147/EEG	◆ THE HUMAN LEAGUE
45	31	19	16	**DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE)** EMOTIVE 761	E.G. FULLALOVE
46	49	—	2	**SKY HIGH** CRITIQUE 15536	◆ HEWTON
47	41	43	3	**I'M GOING ALL THE WAY** PERSPECTIVE 547 481/A&M	◆ SOUNDS OF BLACKNESS
(48)	NEW ▶		1	**LET'S START OVER** CUTTING 334	PAMELA FERNANDEZ
49	36	34	10	**SWAMP FEVER** BOLD! STARS 2005	DELTA LADY
(50)	NEW ▶		1	**GOTTA NEW LOVE** UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT FEAT. DONNA BLAKELY

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	4	**DEAR MAMA** (MI) (T) (X) INTERSCOPE 95774/AG 4 weeks at No. 1	◆ 2PAC
2	2	2	11	**BIG POPPA/WARNING** (MI) (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
(3)	3	3	7	**THIS IS HOW WE DO IT** (MI) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
				★ ★ ★ Greatest Gainer ★ ★ ★	
(4)	10	26	3	**KEEP THEIR HEADS RINGIN'** (T) PRIORITY 53188	◆ DR. ORE
(5)	6	12	4	**YOUR LOVING ARMS** (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
(6)	11	6	15	**CANDY RAIN** (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
7	4	8	8	**FREAK LIKE ME** (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
8	5	4	14	**GET DOWN** (M) (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
9	7	5	9	**BABY** (T) (X) ATLANTIC 85593/AG	◆ BRAHDY
(10)	13	13	8	**BROOKLYN ZOO** (T) (X) ELEKTRA 66166/EEG	◆ OL' DIRTY BASTARD
(11)	14	18	3	**BORIQUAS ON DA SET** (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
(12)	27	23	4	**TOTAL ECLIPSE OF THE HEART** (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
13	9	9	3	**RED LIGHT SPECIAL** (M) (T) (X) LAFACE 2-4099/ARISTA	◆ TLC
14	15	11	7	**GET LIFTED** (T) (X) JIVE 42281	◆ KEITH MURRAY
15	8	7	3	**SHOOK ONES PART II** (T) (X) LOUD 64315/RCA	◆ MOBB DEEP
(16)	22	—	2	**RUN AWAY** (MI) (T) ARISTA 1-2809	◆ REAL MCCOY
				★ ★ ★ Hot Shot Debut ★ ★ ★	
(17)	NEW ▶		1	**PURPLE MEDLEY** (T) (X) WARNER BROS. 43503	PRINCE
18	16	17	6	**IF YOU LOVE ME** (MI) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
19	18	—	2	**SITTIN' IH MY CAR** (MI) (T) DEF JAM/RAL 853 993/ISLAND	◆ SLICK RICK FEATURING DOUG E. FRESH
20	17	14	16	**MAD IZM** (T) CAPITOL 58313	◆ CHANNEL LIVE
(21)	24	21	7	**RELEASE YO' DELF** (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
22	19	31	5	**COTTON EYE JOE** (T) (X) BATTERY 46500/JIVE	◆ REDNEX
23	12	10	15	**WHAT I NEED** (MI) (T) MERCURY 856 617	◆ CRYSTAL WATERS
(24)	29	43	6	**SKY HIGH** (T) (X) CRITIQUE 15536	◆ HEWTON
25	20	15	5	**PUT IT ON** (MI) (T) COLUMBIA 77728	◆ BIG L
26	21	16	18	**CREEP** (MI) (T) (X) LAFACE 2-4093/ARISTA	◆ TLC
(27)	43	40	11	**MOVE IT LIKE THIS** (MI) (T) (X) TOMMY BOY 633	◆ K7
(28)	39	—	5	**LET'S GET IT ON** (T) (X) EPIC STREET 77819/EPIC	◆ SHABBA RANKS
29	31	37	36	**ANOTHER NIGHT** (M) (T) ARISTA 1-2725	◆ REAL MCCOY
30	23	27	10	**LICK IT** (MI) (T) (X) S.O.S. 1008/ZOO	◆ ROULA
(31)	NEW ▶		1	**NEXT LEVEL** (T) PAYDAY 120 038/FFRR	SHOW AND A.G.
(32)	NEW ▶		1	**I'LL BE AROUND** (T) (X) CHRYSALIS 58331/EMI	◆ RAPPIN' 4-TAY FEAT. THE SPINNERS
(33)	44	41	4	**CLOSE TO YOU** (T) (X) CURB-EDEL 77D77	FUN FACTORY
34	36	—	2	**RESPECT** (T) (X) BRILLIANT! 58341/EMI	JUDY CHEEKS
(35)	45	24	10	**TOUR** (T) SIGNET 162/RAL	CAPLETON
(36)	RE-ENTRY		3	**WHAT I'M AFTER** (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
(37)	49	—	2	**MR. PERSONALITY** (T) (X) S.O.S. 1009/ZOO	◆ GILLETTE
38	38	25	20	**THE RHYTHM OF THE NIGHT** (T) (X) EASTWEST 95808/EEG	CORONA
(39)	RE-ENTRY		10	**EVERLASTING LOVE** (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
40	42	35	8	**OH YEAH!** (T) ILLTOWN/MAD SOUNDS D261/MOTOWN	◆ ROTTIN RAZKALS
(41)	NEW ▶		1	**IT DON'T MATTER** (T) (X) BREAK A DAWN 8010/VP	◆ TEN THIEVES
(42)	NEW ▶		1	**FUNK SOUL SENSATION** (T) MERCURY 856 497	◆ JEMIHI-THE GIFTED ONE
(43)	NEW ▶		1	**NADIE ENTIENDE (NOBODY UNDERSTANDS)** (T) ATLANTIC 85592/AG	B-TRIBE
44	35	30	24	**DREAMER** (MI) (T) (X) MCA 54922	◆ LIVIN' JOY
45	30	22	4	**PEOPLE DON'T BELIEVE** (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
46	33	28	8	**THINK OF YOU** (MI) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
47	25	19	4	**KEEP GIVIH' ME YOUR LOVE** (T) COLUMBIA 77794	CE CE PENISTON
48	37	20	7	**CAN'T WAIT** (T) RAL 851 467/ISLAND	◆ REDMAN
(49)	NEW ▶		1	**MOVE IT (TO THE RHYTHM)** (MI) (T) (X) SBK 58359/EMI	TECHNOTRONIC
50	34	38	5	**I LIKE** (MI) (T) (X) WEEDED 20123/NERVOUS	◆ SKEETA RANX

◯ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications

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BORD3035

4 Runner: Oak Ridge Boys Of '90s?

Southern Gospel In Polydor Quartet's 'Blood'

■ BY EDWARD MORRIS

NASHVILLE—Is country music ready for another vocal quartet in the rich and exuberant tradition of the Oak Ridge Boys? Polydor Records thinks so and is placing its bet on the new group 4 Runner, whose first single, "Cain's Blood," stands at No. 62 on the Hot Country Singles & Tracks chart. "4 Runner," the album, is due May 9.

4 Runner is made up of Jim Chapman (bass), Billy Crittenden (baritone), Lee Hilliard (tenor), and Craig Morris (lead vocals). Crittenden, who sang with the group Memphis and later with Tanya Tucker, organized 4 Runner in 1993 and then went searching for a label deal.

The group took its first demo tape to Larry Shell at Gehl Force Music Group. Shell promptly presented it to Mercury Records, which was then in the process of spinning off Polydor as a companion country label. When the split came, 4 Runner went with Polydor.

"The Oaks had the '80s. We're hoping we've got the '90s," says Buddy Cannon, who co-produced 4 Runner's album



4 RUNNER

with Shell snd who was, until mid-March, Polydor's VP of A&R.

"I loved the way they sounded," Cannon says. He adds that the act's music has not been changed in its journey from demo to completed album. "They're all great singers. We just took a little more time with the music tracks. We really didn't do anything differently. They know how they want their vocal blend to sound, and they had it on that first tape that I heard."

Cannon says it was somewhat more difficult to find songs for a vocal quartet than a single act: "It's a little bit tougher because, for one thing, you're dealing with four lead vocals—as opposed to one lead vocal and background singers. . . . We all were looking [for songs] from the time we initiated the project. All the guys were out going to publishing companies, and Larry Shell and I spent a lot of hours listening to songs."

Morris, who co-wrote Reba McEntire's "If I Had Only Known," is the only one of the quartet who has a song on the new album. Among the other writers on the project are Paul Thorn, Billy Maddox, Mickey Jupp, Chris

(Continued on page 35)



Wesley Woos. Wesley Dennis, center, celebrates the release of his self-titled debut album on Mercury Records at a party at Nashville's Ryman Auditorium. With him, from left, are Keith Stegall, his producer and VP of A&R for Mercury, and label president Luke Lewis.

Mercury's Richey Offers Thinking-Person's Country

■ BY PETER CRONIN

NASHVILLE—Just a few years ago, if you'd told Kim Richey she was going to be a major-label country artist, chances are she'd have told you to check your head. Then she might have flipped your eggs. But since the days when she made her living cooking in restaurants, Richey, and country music, have gone through lots of changes and come a long way.



RICHEY

On May 9, Mercury Nashville will release the 38-year-old singer/songwriter's self-titled debut, an album that effortlessly combines the jangly pop sensibility of Tom Petty with the new-country twang of artists like Steve Earle and Dwight Yoakam while it showcases one of Nashville's most distinctive new songwriting voices.

"The stuff I grew up on was pop, but I learned to write songs in Nashville," Richey says. "Dwight Yoakam was the first country stuff I really loved, and I bought it because I read a review in Rolling Stone."

While she is definitely not your everyday country star, Richey is not unlike many in country's audience and in country radio who were raised on rock'n'roll but have gravitated over from the pop side, drawn by country music's lyrical and melodic content. It is that country/pop constituency, the same crowd that made the mainstream safe for Mary Chapin Carpenter, that Mercury hopes to tap into with Richey's debut.

"Kim is a little bit different, but the potential is there for her to be a huge country star," says Kim Markovchick, Mercury's director of marketing. "We intend to focus initially on country radio because you have to do that if you're ever going to win that country base. But Mary Chapin Carpenter and Trisha Yearwood have opened things up, and Kim's music has the potential to appeal to those people who just love good music and tend to jump back and forth between formats."

Positive reactions from the retail and radio communities to showcases at the National Assn. of Recording Merchandisers convention in San Diego and at the recent Country Radio Seminar in Nashville have bolstered Mercury's hopes that the timing may be right for Richey's brand of thinking-person's country.

"I'm not traditional country, so I'm probably going to get hit with that, but it really hasn't happened yet," Richey says. "Nobody at radio has given me a hard time. I was playing at CRS, and I looked out and all these radio guys were singing along. It was pretty cool."

Actually, country radio was already familiar with Richey's work, if only subliminally. The singer has found her way onto the airwaves as co-writer of Radney Foster's biggest song, "Nobody Wins," and as a background vocalist on that and several other country hits.

"I was driving down from Ohio listening to the radio recently, and first I hear 'Easier Said Than Done,' a song I sang with Radney," Richey says. "Then they played [Trisha Yearwood's] 'XXXs & OOOs,' and I sang backup on that, and then they played Pam Tillis' 'Everytime You Walk In The Room,' which I sang backup on with Mary Cha-

(Continued on page 34)

Country Has Wealth Of Diamonds In Rough

List Of Potential Superstars Goes On And On . . .

Nashville Scene

by Edward Morris

THE GOLD RUSH: Unyielding playlists, aggressively stupid songs, and same-as-always production may someday cause country music to lose its popularity, but it certainly won't happen because of any lack of singing talent.

Although a leisurely stroll across the dial may suggest otherwise, country has never before witnessed such a wealth of vocal stylists. In years past, a **Merle Haggard, Dolly Parton, Willie Nelson, Emmylou Harris, Reba McEntire, Ricky Skaggs, George Stralt, Randy Travis,** or **Garth Brooks** would suddenly (or so it seemed) rise head and shoulders above their competition and mark a whole era with their sound and personality. While the post-Brooks period has yet to raise its equivalent of these earlier trendsetters, it is turning out contenders by the dozens—bright young vocalists who are already alluring and just one or two hits away from musical greatness. And we're referring only to those who have surfaced during the last few months, acts who came after such still-fresh standouts as **Vince Gill, Patty Loveless, Travis Tritt, Wynonna, Mary Chapin Carpenter, Trisha Yearwood, Alan Jackson, Collin Raye, Doug Stone,** and **Joe Diffie.**

Among the newcomers whose musical vigor is especially impressive are **Lisa Brokop, Ty Herndon, Jon Randall, John Berry, Kim Richey, Billy Montana, Lari White, Wade Hayes, Bryan Austin, Terry Radigan, Wesley Dennis, George Ducas, Rhonda Vincent, Helen Darling, Noah Gordon, Chely Wright,** and **John Bunzow.** There are plenty of others in the same league, of course. But the fact is, there are so many fine singers competing for our attention that it's easy to neglect mentioning someone whose songs we were singing along with only yesterday. Add to those cited all those "in development" and all the ones still worthy but unsigned, and you get some idea of how fortunate our business is.

Country music used to be—at any given time—a handful of stars in a constellation of flashlights. Now the brightness spans the horizon.

MAKING THE ROUNDS: **Buddy Cannon** has left his job as VP of A&R at Polydor Records. He will continue to produce **Sammy Kershaw** for Mercury and is expected to take s publishing post . . . CMT has signed on as a sponsor of **Mary Chapin Carpenter's** 1995 international tour. The tour consists of 70-plus concerts in 33 states and Europe . . . Several students from Boston's Berklee College spent their spring break in Nashville March 18-22 checking out Music Row and attending a series of showcases, discussions, and songwriting clinics, led by such notables as **Gary Nicholson, John Ims, Beth Nielsen Chapman, Mike Reid,** and **Janis Ian.** While in town, the students were scheduled to confer with Nashville-based Berklee alums **Gillian Welch, Hunter Moore,** and **Joe Doyle** . . . MCA Records' **Terry McBride** has been named honorary chairman of the America Cancer Society's "Country's Cancer Fight" project, a fund-raising and awareness effort directed at the country music industry. McBride's father, country singer **Dale McBride,** died of cancer in 1992 . . . **Eddie Rabbitt** will headline at the Glen Campbell Goodtime Theatre in Branson, Mo., for several weeks during the spring and summer, beginning April 25 . . . **Tanya Tucker** will continue her role as spokeswoman for the Black Velvet Smooth Steppin' Showdown, a two-step contest for amateur dancers. Now in its third year, the event is sponsored by Black Velvet Canadian Whisky. National finals will be held Aug. 7 in Nashville and will be broadcast on TNN's "Music City Tonight" . . . **Barry Tabor** has been appointed director of special projects at Country Club Enterprizes. He was a consultant for country music nightclubs.



MARK YOUR Calendar: **Barbara Mandrell** will tape her "Steppin' Out" show March 30 at the Grand Ole Opry House. It will be Mandrell's first major performance in Nashville in more than 10 years. Profits from the show, which will be aired later on TNN, will be donated to the Opry Trust Fund, a charity that provides emergency financial assistance to employees in the country music industry . . . The 10th annual Walk For The Homeless will be held April 8. Since the Walk was started in 1986, it has raised more than $283,000 for a variety of homeless-relief agencies here. Details are available from **Carter Moody** (a former Billboard writer) at the Council Of Community Services . . . The two-act musical "Always . . . Patsy Cline" returns to Nashville's Ryman Auditorium May 4 and is scheduled to run through Oct. 28. There will be three to four performances a week. **Mandy Barnett** and **Tere Myers** will reprise the roles they assumed during the first Ryman run last year as **Patsy Cline** and her fan-turned-friend **Louise Seger,** respectively. In the play, Barnett performs 20 of the songs Cline recorded . . . The fourth annual **Tracy Lawrence** celebrity Gold Tournament, Concert & Auction is set for June 9 at the Hermitage Gold Club in Hermitage, Tenn. The events will raise money for YANA (You Are Never Alone) and the Tracy Lawrence Recovery House alcohol and drug rehabilitation facilities. Tournament director is **Lisa Ramsey** at the Music Mill.



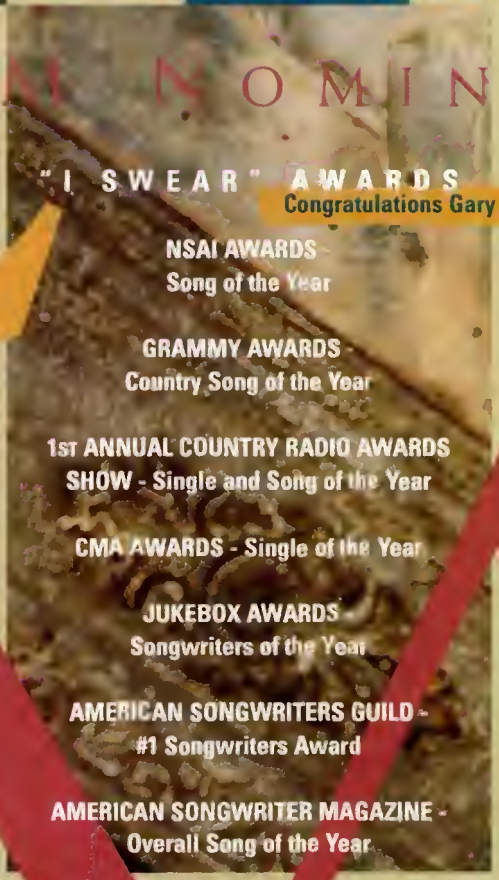
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TRACY LAWRENCE AND JOHN ANDERSON

Top Vocal Duet of the Year

"Hillbilly with a Heartache"



"I SWEAR" AWARDS

Congratulations Gary and Frank

NSAI AWARDS -
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1st ANNUAL COUNTRY RADIO AWARDS
SHOW - Single and Song of the Year

CMA AWARDS - Single of the Year

JUKEBOX AWARDS -
Songwriters of the Year

AMERICAN SONGWRITERS GUILD -
#1 Songwriters Award

AMERICAN SONGWRITER MAGAZINE -
Overall Song of the Year

JOHN MICHAEL MONTGOMERY

Single and Song of the Year "I Swear"

We're Proud of Our Nominees



ATLANTIC

Billboard TOP COUNTRY ALBUMS™

FOR WEEK ENDING APRIL 1, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	14	**GARTH BROOKS** ▲[5] LIBERTY 29689 (10.98/15.98) 14 weeks at No. 1	THE HITS	1
2	2	2	52	**TIM MCGRAW** ▲[3] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	5	62	**JEFF FOXWORTHY** ▲ WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...	3
4	4	6	25	**CLAY WALKER** ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
5	7	9	41	**TRACY BYRD** ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	5
6	6	3	5	**TRISHA YEARWOOD** MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
7	8	8	8	**SAWYER BROWN** CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
8	9	7	31	**THE TRACTORS** ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
9	11	15	6	**ALISON KRAUSS** ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	9
10	13	11	8	**NEAL MCCOY** ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
11	5	4	24	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
12	15	16	59	**THE MAVERICKS** ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
13	10	10	38	**ALAN JACKSON** ▲[2] ARISTA 18759 (10.98/15.98)	WHO I AM	1
14	14	14	34	**JOE DIFFIE** ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
15	12	13	41	**VINCE GILL** ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	17	17	19	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
17	19	21	40	**DAVID BALL** ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
18	16	12	47	**REBA MCENTIRE** ▲[2] MCA 10994 (10.98/15.98)	READ MY MIND	2
				★ ★ ★ Heatseeker Impact ★ ★ ★		
19	22	22	11	**WADE HAYES** COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
20	18	18	25	**ALABAMA** ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
21	20	20	25	**BROOKS & DUNN** ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
				★ ★ ★ Pacesetter ★ ★ ★		
22	25	—	2	**JOHN BERRY** PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22
23	21	19	60	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
24	33	—	2	**RICK TREVINO** COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
25	24	25	35	**DIAMOND RIO** ARISTA 18745 (10.98/15.98)	LOVE A LITTLE STRONGER	13
26	28	31	6	**SHANIA TWAIN** MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	26
27	23	24	26	**TRACY LAWRENCE** ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
28	28	23	6	**HANK WILLIAMS, JR.** MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
29	34	31	59	**BLACKHAWK** ▲ ARISTA 18706 (9.98/15.98)	BLACKHAWK	26
30	24	24	39	**LARI WHITE** RCA 66395 (9.98/15.98) HS	WISHES	24
31	36	31	11	**SHENANDOAH** LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
32	28	29	77	**REBA MCENTIRE** ▲[3] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	3
33	37	37	30	**PATTY LOVELESS** ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	4
34	35	34	26	**TOBY KEITH** ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
35	31	27	54	**JOHN BERRY** ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	73
36	30	28	47	**PAM TILLIS** ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	4
37	32	30	142	**MARY CHAPIN CARPENTER** ▲[3] COLUMBIA 45881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
38	38	36	24	**CLINT BLACK** ● RCA 66419 (10.98/16.98)	ONE EMOTION	2
39	39	37	131	**GEORGE STRAIT** ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	4
40	40	38	71	**FAITH HILL** ▲ WARNER BROS. 45369 (9.98/15.98) HS	TAKE ME AS I AM	7
41	41	39	128	**ALAN JACKSON** ▲[4] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
42	42	40	25	**LITTLE TEXAS** ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
43	45	44	19	**BILLY RAY CYRUS** ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
44	46	46	22	**VARIOUS ARTISTS** BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
45	53	64	9	**JEFF FOXWORTHY** LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
46	44	45	188	**BROOKS & DUNN** ▲[4] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
47	43	43	22	**JOHN ANDERSON** BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
48	47	42	108	**BROOKS & DUNN** ▲[3] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
49	48	41	19	**DOUG STONE** EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
				★ ★ ★ Hot Shot Debut ★ ★ ★		
50	NEW ▶		1	**MARTY STUART** MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	50
51	55	57	27	**MARK CHESNUTT** ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
52	56	50	81	**GARTH BROOKS** ▲[3] LIBERTY 80857 (10.98/16.98)	IN PIECES	1
53	NEW ▶		1	**BROTHER PHELPS** ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	53
54	49	47	79	**MARTINA MCBRIDE** ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
55	54	55	133	**VINCE GILL** ▲[3] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
56	51	48	39	**SAMMY KERSHAW** ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
57	50	53	9	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	50
58	58	56	30	**KEN MELLONS** EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
59	57	52	19	**AARON TIPPIN** RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
60	52	49	60	**COLLIN RAYE** ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
61	71	71	4	**GEORGE DUCAS** LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	61
62	59	66	123	**JOHN MICHAEL MONTGOMERY** ▲[2] ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
63	60	54	45	**TRAVIS TRITT** ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
64	68	59	27	**CHARLIE DANIELS** EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
65	65	69	85	**CLAY WALKER** ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
66	66	68	47	**RANDY TRAVIS** ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
67	NEW ▶		3	**JEFF FOXWORTHY** LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
68	62	60	58	**NEAL MCCOY** ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
69	70	70	56	**RICK TREVINO** COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
70	72	67	97	**LITTLE TEXAS** ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
71	70	—	47	**HAL KETCHUM** CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
72	61	61	101	**DWIGHT YOAKAM** ▲[2] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
73	NEW ▶		1	**JEFF FOXWORTHY** LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	73
74	69	61	35	**WILLIE NELSON** COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
75	64	65	75	**VARIOUS ARTISTS** ▲[3] GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING APRIL 1, 1995

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	3	**PATSY CLINE** ▲[4] MCA 12* (7.98/12.98) 172 weeks at No. 1	GREATEST HITS	202
2	2	**HANK WILLIAMS, JR.** CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	16
3	3	**REBA MCENTIRE** ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	200
4	4	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	202
5	5	**GEORGE STRAIT** ▲[2] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	202
3	3	**KEITH WHITLEY** ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	54
3	6	**JOHN ANDERSON** ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	7
8	3	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	187
8	3	**GEORGE STRAIT** ▲[2] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	200
10	12	**WAYLON JENNINGS** ▲[4] RCA 8506* (8.98)	GREATEST HITS	78
11	11	**VINCE GILL** MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	12
12	10	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	26
13	13	**HANK WILLIAMS** MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	8
18	24	**TANYA TUCKER** ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	23
18	18	**KENNY ROGERS** ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	95
18	24	**ALABAMA** ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	73
18	18	**GEORGE STRAIT** ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	45
18	—	**ANNE MURRAY** ▲[4] LIBERTY 46058 (7.98/12.98)	GREATEST HITS	136
18	18	**TRAVIS TRITT** ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	2
22	17	**PATSY CLINE** MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	36
21	20	**REBA MCENTIRE** ▲[2] MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	4
22	25	**VINCE GILL** ▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	188
23	—	**MARY CHAPIN CARPENTER** ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	55
24	22	**LORRIE MORGAN** ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	7
25	—	**ALABAMA** ▲[3] RCA 7170* (9.98/13.98)	GREATEST HITS	192

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

John & Audrey WIGGINS



1995 ACM Awards Nominee

"Top New Vocal Duet or Group"

"One of the Top Ten Albums of '94"
– USA Today

Featuring the hits, **"Has Anybody Seen Amy," "Falling Out Of Love"** and the new single, **"Memory Making Night"**

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Billboard® HOT COUNTRY SINGLES & TRACKS™

FOR WEEK ENDING APRIL 1, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 139 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	2	5	12	**THINKIN' ABOUT YOU** 1 week at No. 1 G.FUNDIS (B.REGAN,T.SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
2	1	1	12	**THIS WOMAN AND THIS MAN** J.STROUD (J.PENNING,M.LUNN)	◆ CLAY WALKER (V) GIANT 17995
3	3	4	16	**FOR A CHANGE** B.BECKETT (S.SESKIN,J.S.SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
4	5	7	15	**AMY'S BACK IN AUSTIN** C.DINAPOLI,D.GRAU,LITTLE TEXAS (B.SEALS,S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
5	9	13	9	**SO HELP ME GIRL** J.SLATE,J.DIFFIE (M.PERDEW,A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
6	8	12	9	**WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)** T.BROWN (V.GILL,E.ANDERSON)	VINCE GILL (C) (V) MCA 54976
7	11	15	7	**THE HEART IS A LONELY HUNTER** T.BROWN,R.MCENTIRE (M.D. SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
8	4	3	14	**WHEREVER YOU GO** J.STROUD (C.BLACK,C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64267
9	15	18	8	**GIVE ME ONE MORE SHOT** G.FUNDIS (ALABAMA,T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
10	13	14	17	**LIPSTICK PROMISES** R.BENNETT (S.URLACH,T.SILLERS)	◆ GEORGE DUCAS (V) LIBERTY 17886
11	6	2	14	**AS ANY FOOL CAN SEE** T.LAWRENCE,E.ANDERSON,(P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
12	10	10	16	**DOWN IN FLAMES** M.BRIGHT,T.DUBOIS (M.CLARK,J.STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
13	20	31	5	**I CAN LOVE YOU LIKE THAT** S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 82728
14	16	20	12	**LOOK WHAT FOLLOWED ME HOME** B.CHANCEY (D.BALL,T.POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
15	19	28	7	**LITTLE MISS HONKY TONK** S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
16	7	9	18	**SOMEWHERE IN THE VICINITY OF THE HEART** D.COOK (B.LABOUNTY,R.CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
17	17	21	8	**THE BOX** K.LEHNING (R.TRAVIS,B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
18	26	30	11	**THE KEEPER OF THE STARS** T.BROWN (D.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
19	22	29	6	**REFRIED DREAMS** J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
20	18	22	9	**BUBBA HYDE** M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
21	24	26	11	**THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)** G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 64233
22	23	27	8	**SONG FOR THE LIFE** K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1 2792
23	14	8	15	**YOU CAN'T MAKE A HEART LOVE SOMEBODY** T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
24	34	38	6	**GONNA GET A LIFE** M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
25	32	34	12	**WHOSE BED HAVE YOUR BOOTS BEEN UNDER** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
26	25	25	15	**LOOK AT ME NOW** B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
27	35	37	6	**WHAT MATTERED MOST** D.JOHNSON (G.BURR,V.MCLAMED)	◆ TY HERNOON (C) (V) EPIC 77843
28	27	16	20	**OLD ENOUGH TO KNOW BETTER** D.COOK (G.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
29	12	6	17	**BEND IT UNTIL IT BREAKS** J.STROUD,J.ANDERSON (L.ANDERSON,N.L.DELMORE)	JOHN ANDERSON (V) BNA 64260
30	31	32	10	**I SHOULD HAVE BEEN TRUE** D.COOK (R.MALO,S.LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
31	37	46	4	**I WAS BLOWN AWAY** P.TILLIS,S.FISHELL (L.MARTINE,JR.)	PAM TILLIS (V) ARISTA 1 2802
32	29	24	11	**MY KIND OF GIRL** J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
33	11	11	11	**WHAT'LL YOU DO ABOUT ME** R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
34	11	43	5	**BETWEEN THE TWO OF THEM** J.CRUTCHFIELD (M.CATES)	◆ TANYA TUCKER LIBERTY ALBUM CUT
35	38	41	8	**STAY FOREVER** A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
36	11	43	5	**STANDING ON THE EDGE OF GOODBYE** J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
37	44	41	8	**FAITH IN ME, FAITH IN YOU** J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
38	38	38	20	**THIS TIME** M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (C) (V) CURB 76930
39	29	11	11	**UPSTAIRS DOWNTOWN** N.LARKIN,H.SHEDD (T.KEITH,C.GOGG,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
40	50	55	3	**I DON'T BELIEVE IN GOODBYE** M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
41	33	19	19	**BETWEEN AN OLD MEMORY AND ME** G.BROWN (K.STEGALL,C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
42	43	40	20	**MI VIDA LOCA (MY CRAZY LIFE)** P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
43	47	50	6	**SHE FEELS LIKE A BRAND NEW MAN TONIGHT** S.GIBSON (A.TIPPIN,M.P.HEENEY)	◆ AARON TIPPIN (V) RCA 64272
44	30	23	17	**TRUE TO HIS WORD** C.FARREN (J.STEELE,C.FARREN,G.HARRISON)	◆ BOY HOWDY (C) (V) CURB 76934
45	46	47	8	**LOOKING FOR THE LIGHT** S.BUCKINGHAM,B.CHANCEY (L.HENGBER,T.MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
46	55	62	3	**I'M STILL DANCIN' WITH YOU** D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77842
47	54	61	3	**YOU DON'T EVEN KNOW WHO I AM** E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
48	45	45	20	**THE FIRST STEP** J.CRUTCHFIELD (D.CRIDER,V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
49	63	—	2	**YOU AIN'T MUCH FUN** N.LARKIN,H.SHEDD (T.KEITH,C.GOGG,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
50	51	53	6	**WHEN YOU SAY NOTHING AT ALL** R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (V) BNA 64277
51	57	65	3	**IF YOU'RE GONNA WALK, I'M GONNA CRAWL** B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
52	49	42	17	**TENDER WHEN I WANT TO BE** J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
53	52	56	6	**I DON'T KNOW (BUT I'VE BEEN TOLD)** K.STEGALL,J.KELTON (W.DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY B56 486
54	71	—	2	**HOUSE OF CARDS** J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
55	42	39	11	**I BRAKE FOR BRUNETTES** M.WRIGHT (S.RAMOS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
56	72	—	2	**ADALIDA** T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
57	48	36	19	**LITTLE BY LITTLE** D.COOK (J.HOUSE,R.BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77752
58	56	54	7	**ANYWAY THE WIND BLOWS** R.L.PHELPS,D.PHELPS,K.LEHNING (J.J.CALE)	◆ BROTHER PHELPS (C) (V) ASYLUM 64461
59	61	64	4	**WHERE I USED TO HAVE A HEART** P.WORLEY,E.SEAY,M.MCBRIDE (C.BICKHARDT)	◆ MARTINA MCBRIDE (C) RCA 62948
60	67	—	2	**WORKIN' FOR THE WEEKEND** J.CUPIT (J.CUPIT,J.HOGEDON,T.K.MELLMANS)	KEN MELLONS (C) (V) EPIC 77581
61	64	74	3	**CAIN'S BLOOD** B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
62	65	67	3	**PARTY CROWD** T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
63	74	—	2	**GET OVER IT** B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
64	58	57	7	**SOMEBODY WILL** J.LEO (W.ALDRIDGE,B.CRISLER,S.D.JONES)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54986
65	62	59	19	**THE RED STROKES** A.REYNOLDS (J.GARVER,L.SANDERSON,J.YATES,G.BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
				★★★ Hot Shot Debut ★★★	
66	NEW ▶		1	**FALL IN LOVE** B.BECKETT (K.CHESNEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64239
67	NEW ▶		1	**WILLIN' TO WALK** S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
68	NEW ▶		1	**THE LIKES OF ME** D.COOK (L.BOONE,R.BOWLES)	◆ MARTY STUART (V) MCA 55010
69	68	63	20	**ANGELS AMONG US** J.LEO (L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	◆ ALABAMA (C) (V) RCA 62643
70	66	60	19	**TAKE THAT** J.CRUTCHFIELD (G.BURR,T.SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 58310
71	NEW ▶		1	**CLOWN IN YOUR RODEO** J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
72	NEW ▶		4	**ONE AND ONLY LOVE** R.SCRUGGS (S.D.JONES,B.TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
73	70	73	4	**BLACK DRESSES** J.THOMAS (S.KOLANDER)	◆ STEVE KOLANDER (C) RIVER NORTH 30024
74	60	51	9	**BAD DOG, NO BISCUIT** R.LANDIS,C.CARLTON (W.KITCHENS,R.FERRELL)	◆ DARON NORWOOD (C) (V) GIANT 17958
75	69	71	4	**YEAH BUDDY** C.HOWARD (M.SANDERS,B.REGAN)	◆ JEFF CARSON (C) (V) MCG CURB 76945

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	1	6	**GONE COUNTRY** K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
2	2	2	3	**NOT A MOMENT TOO SOON** J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB
3	4	4	4	**PICKUP MAN** J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	◆ JOE DIFFIE EPIC
4	5	3	3	**GOIN' THROUGH THE BIG O** M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA
5	—	—	1	**HERE I AM** E.GORDY,JR. (T.ARATA)	◆ PATTY LOVELESS EPIC
6	3	5	8	**TAKE ME AS I AM** S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS.
7	7	6	8	**IF I COULD MAKE A LIVING** J.STROUD (K.STEGALL,R.MURRAH,A.JACKSON)	◆ CLAY WALKER GIANT
8	13	17	26	**BE MY BABY TONIGHT** S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
8	6	—	2	**TILL YOU LOVE ME** T.BROWN,R.MCENTIRE (B.DIPIERO,G.BURR)	◆ REBA MCENTIRE MCA
10	9	8	11	**LIVIN' ON LOVE** K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA
11	14	13	11	**NOW I KNOW** G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	◆ LARI WHITE RCA
12	12	14	12	**KICK A LITTLE** C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
13	8	10	19	**XXX'S AND OOO'S (AN AMERICAN GIRL)** G.FUNDIS,M.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
14	10	7	8	**IF YOU'VE GOT LOVE** S.HENDRICKS (S.SESKIN,M.D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
15	11	15	12	**SHE'S NOT THE CHEATIN' KIND** D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
16	15	11	6	**DOCTOR TIME** S.BUCKINGHAM (S.LONGACRE,L.WILSON)	◆ RICK TREVINO COLUMBIA
17	18	19	18	**DOWN ON THE FARM** J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB
18	23	25	10	**I SEE IT NOW** J.STROUD (P.NELSON,L.BOONE,W.LEE)	◆ TRACY LAWRENCE ATLANTIC
19	22	24	12	**BABY LIKES TO ROCK IT** S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	◆ THE TRACTORS ARISTA
20	19	16	4	**THIS IS ME** K.LEHNING (T.SHAPIRO,T.MCHUGH)	◆ RANDY TRAVIS WARNER BROS.
21	—	—	21	**LOVE A LITTLE STRONGER** M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	◆ DIAMOND RIO ARISTA
22	17	20	18	**THIRD ROCK FROM THE SUN** J.SLATE,J.DIFFIE (J.GREENEBAUM,S.WHIPPLE,T.MARTIN)	◆ JOE DIFFIE EPIC
23	25	21	19	**WHAT THE COWGIRLS DO** T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL MCA
24	—	—	28	**WINK** B.BECKETT (B.DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
25	16	9	3	**LITTLE HOUSES** J.STROUD,D.STONE (M.CATES,S.EWING)	◆ DOUG STONE EPIC

◆Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

GET READY FOR THE

Next Step

THE NEW RELEASE

FROM THE

DISTINCTIVE VOICE

THAT GAVE US

Daddy's Hands

A Face In The Crowd

&

Someone Like Me

LOOK FOR THE

FIRST SINGLE

I Am Who I Am

ON RADIO AND COMMERCIAL

CASSETTE SINGLE



RIVER NORTH NASHVILLE

ALBUM IN-STORE APRIL 18

Holly Dunn

LIFE AND LOVE AND ALL THE STAGES

PRODUCED BY JOE THOMAS AND HOLLY DUNN

Unauthorized Material

COUNTRY CORNER



by Wade Jessen

LOOK WHAT THOUGHTS CAN DO: **Trisha Yearwood** takes the top spot on Billboard's Hot Country Singles & Tracks chart with the title track from her fourth MCA album, "Thinkin' About You," written by **Bob Regan** and **Tom Shapiro**. Regan's work includes the powerful **Tanya Tucker** ballad "Soon" and other chart hits by **Reba McEntire** and **Lee Greenwood**. Shapiro's resumé includes material recorded by **Ronnie McDowell, George Benson, Smokey Robinson,** and **Tanya Tucker,** and he currently is writing with **Neil Diamond**. Yearwood's album remains in the top 10 (6-6) on Billboard's Top Country Albums chart, based on the strength of the current single, the album's lead single "XXX's & 000's," and a recent monthly artist feature on cable outlet CMT.

POWER PLAY: While no records qualify for Airpower status this week, several tunes made noticeable chart jumps. **George Ducas** (Liberty) pops into the top 10 (13-10) with "Lipstick Promises." Atlantic's **John Michael Montgomery** recently kicked off his 1995 tour and has the youngest record in the top 20 with "I Can Love You Like That" at No. 13. Meanwhile, **Mark Chesnutt**'s "Gonna Get A Life" (Decca) vaults to No. 24, bubbling under the 2,500 detections needed to qualify for Airpower status. Country radio's love affair with newcomer **Ty Herndon** (Epic) is blossoming almost as quickly as the season's first daffodils. **Chris Huff,** MD at KPLX Dallas, says the phones are ringing in Herndon's hometown for "What Mattered Most," which moves 35-27. **Alison Krauss** is enjoying airplay on such stations as KSKS Fresno, Calif., and WIVK Knoxville, Tenn., despite a modest move of 51-50. Krauss' current album, "Now That I've Found You," moves 11-9 on Billboard's Top Country Albums, posting a 20% increase in sales. The gain can be aligned with Krauss' recent appearance on TNN's "Grand Ole Opry Live," during which she performed her current single. Hot Shot Debut honors this week belong to **Kenny Chesney**'s "Fall In Love" on BNA, which enters the chart at No. 66. Other debuts include "Willin' To Walk" by **Radney Foster** (Arista) at No. 67, "The Likes Of Me" by **Marty Stuart** (MCA) at No. 68, "Clown In Your Rodeo" by **Kathy Mattea** (Mercury) at No. 71, and "One And Only Love" by **Russ Taff** (Reprise) at No. 72.

BUSTIN' OUT: The greatest gainer on Billboard's Top Country Albums this week is "Looking For The Light" by Columbia's **Rick Trevino,** which moves 33-24 and posts a sales gain of 3,400 units over the previous week. Columbia's senior director of promotion, **Debi Fleischer,** credits the sales spurt to Trevino's expanding appeal on a national level. Fleischer says Trevino's early regional stronghold was the Southwest, but with the impact of such singles as "Doctor Time" and "She Can't Say I Didn't Cry," coupled with concert exposure on the current **Sawyer Brown/Toby Keith** tour, Trevino's fan base is spreading rapidly. Fleischer also cites the emotional impact of the album's lead single "Looking For The Light" as a factor. In explaining the song's moderate chart success, Fleischer says that the song's message may be too overwhelming for certain radio programmers. Trevino swipes Pacesetter honors on The Billboard 200 for his second album. **John Berry**'s "Standing On The Edge" (Patriot) garners a retail increase of 42% over the previous week to take the weekly Pacesetter trophy on Billboard's Top Country Albums chart, while Hot Shot Debut honors belong to MCA's **Marty Stuart** for his "Marty Party Hit Pack."

Nashville Heads To Dublin For Talks, Shows

CMA, Top Acts Stage Forum For Irish Country Market

■ BY EDWARD MORRIS

NASHVILLE—The Country Music Assn. and a bevy of country stars will be in Dublin, April 4-7, for a series of meetings, receptions, presentations, and shows collectively aimed at developing the Irish and adjacent markets.

During that period, the CMA's board of directors will hold its second quarterly meeting of the year. Board meetings also are planned for Hamburg in spring 1996 and in Oslo a year later.

On Tuesday (4), Irish Prime Minister John Bruton will host a reception for CMA board members and executives of the Irish music industry at Dublin Castle. That evening, various Irish and American singer/songwriters will perform at Whelans, a music club, under the sponsorship of ASCAP, BMI, SESAC, and IMRO (the Irish performance rights organization).

The CMA committees will meet on Wednesday (5), and U.S. Ambassador Jean Kennedy Smith will host a reception for the visitors at her residence.

Also on Wednesday, the "Kenny Live Show" will tape a two-hour special to air nationally April 15. Scheduled to perform: Clint Black and Martina McBride (RCA), Deana Carter (Patriot), George Ducas (Liberty), Marty Stuart and Trisha Yearwood (MCA), Radney Foster (Arista), and Kieran Kane and Kevin Welch (Dead Reckoning).

Serving as the "house band" for this show and others on the trip will be Nashville-based musicians Jerry Douglas, Béla Fleck, Tammy Rogers, Harry Stinson, and Glenn Worf.

A segment of the show will be dedicated to Garth Brooks and will salute the sale in Ireland of more than 500,000 of his albums.

The CMA board will meet Thursday (6) at Dublin's Shelbourne Hotel. A luncheon will follow for Irish media, music retail, and travel industries, sponsored by the CMA and the Nashville Convention & Visitors Bureau.

That evening, the CMA board and executives from the Irish record industry will have a dinner at Trinity College. Various American and Irish artists will perform.

On the concluding day, Friday (7) there will be a meeting of the Ireland advisory group—an assemblage of music industry figures organized by the CMA's international staff and international committee.

The event will conclude at the Point with MCA International's "A Night Of New American Music," with performances by Emmylou Harris & the Hot Band, Trisha Yearwood, Rodney Crowell, and Marty Stuart.

Coinciding with the CMA's activities will be the release in Ireland of a compilation album, "Nashville Comes To Ireland: 18 Of Nashville's Hottest Country Acts." The album—coordinated by Warner Music Ireland's marketing director Peter Kenny and distributed by Sony—will be backed by a national point-of-sale campaign.

RICHEY OFFERS THINKING-PERSON'S COUNTRY

(Continued from page 28)

pin Carpenter. All I could think was, I'm so *happy*!"

Richey grew up on top 40 radio and the show tunes her parents constantly played around the house. Her development as a musician began in earnest when, as a student at Western Kentucky University, she ran into songwriter Bill Lloyd. After showing him the correct chords to the Dan Fogelberg song he was trying to play, she joined Lloyd's part-time band before heading to Ohio University to finish her degree and hit the restaurant circuit.

Lloyd, meanwhile, found his way to Nashville, scoring several country hits with Foster & Lloyd and keeping Richey up to date by sending her demos of up-and-comers like Lyle Lovett and Nanci Griffith.

"Bill sent me a lot of great stuff," says Richey. "But the thing that really pushed me over the top about coming to Nashville was when he sent me Steve Earle's 'Guitar Town.' "

That album's mix of and rock'n'roll twang and hillbilly wisdom was a creative touchstone for Richey as she honed her craft and became a force in Nashville's songwriting community. The record would figure heavily in her future as well. Looking for the right artist with whom he could take his "one creative chance a year," Mercury president Luke Lewis recognized a kindred spirit in Richey when he asked her who she dreamed of working with. The singer named "Guitar Town"-producer Richard Bennett, the man who subsequently produced her debut.

"The acts that sold records without airplay in this town left town," Lewis says. "I'm referring to Steve Earle, Nanci Griffith, and Lyle Lovett, and I happened to be at MCA in L.A. when they got there. When I came here, one of my goals was to create a label environment where, if we happened to sign an act that was credible enough to sell records without airplay, we could do it without going to New York or L.A. for marketing support. And I don't see any reason why any of us can't do it out of here."

After seeing Richey showcase at the Country Radio Seminar and listening to the record, Tony Thomas, PD at KMPS Seattle, feels optimistic that radio audiences will respond to "Just My Luck," Richey's debut single, due May 15.

"There are people out there who just love singer/songwriters who come off as genuine people, and Kim is all of the above," Thomas says. "If Mary Chapin Carpenter came on the scene today, people would say she's way too folky, but it's been proven that she isn't. To get into Kim's music, you need to listen a few times, and therein lies the challenge."

According to Markovchick, getting people to listen to Richey is the prime objective of Mercury's marketing push.

"We're going to focus on aiplay—in stores, at listening stations, in coffee shops, in restaurants—anywhere we can," Markovchick says. "We're looking at everything, because if people hear this record, they're going to buy it. If we can get it out there, it's going to go over the counter."

Although she maintains that they were "not an influence," Richey is flattered by comparisons to artists like Carpenter and Yearwood and excited by the prospect of joining their ranks at country radio. "The guys may be stuck in this hat thing," she says, "but the women in country music don't seem to have that problem at all."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist

56 **ADALIDA** (Sixteen Stars BMI/Dove Stars ASCAP)
4 **AMY'S BACK IN ABSTN** (Square West ASCAP/Howlin Hits ASCAP/Bed Brazos, BMI/Original Hometown Sheet, BMI) WBM
68 **ANGELS AMONG US** (Beckaroo, BMI/Richville, BMI) WBM
58 **ANYWAT THE WIND BLOWS** (Audiogram, OMI)
11 **AS ANY FOOL CAN SEE** (Sony Tree BMI/Tenlee BMI/Golden Reed, ASCAP/New Clanton ASCAP) HL/WBM
74 **BAD DOG, NO BISCUIT** (Careers-BMG, BMI/Four Of A Kind, BMI) HL
28 **BEND IT UNTIL IT BREAKS** (Almo ASCAP/Holmes Creek, ASCAP/Polygram Intl., ASCAP/Foggy Jonz ASCAP) HL/WBM
41 **BETWEEN AN OLD MEMORY AND ME** (EMI April ASCAP/Keith Stegall ASCAP/EMI Blackwood, BMI) HL
34 **BETWEEN THE TWO OF THEM** (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
73 **BLACK OBSESSES** (JustMike, BMI/Baleo BMI)
17 **THE BOX** (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
20 **BONNA HYDE** (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Chumbe, BMI) WBM
81 **CAIN'S BLOOD** (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
73 **CLOWN IN TOBB BODEO** (Emily Boothe BMI/Careers-BMG, BMI)
12 **DOWN IN FLAMES** (Warner-Tamerlane, BMI/Flying Dutchman, OMI/Jeff Stevens, BMI) WBM
57 **FAITH IN ME, FAITH IN YOB** (WO, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM
66 **FALL IN LOVE** (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI)
40 **THE FIRST STEP** (Straudcaster, BMI/Lazy Kato, HMI/EMI April, ASCAP/Ides Of March, ASCAP) HL/WBM
3 **FOB A CHANGE** (I Love This Town, ASCAP/All Over Town, OMI/Tree, BMI/New Wolf, BMI) WBM/HL
63 **GET OVEB IT** (Careers-OMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP)
9 **GIVE ME ONE MOBE SHOT** (Maypop, BMI/Wildcountry, BMI) WBM
24 **GONNA GET A LIFE** (Warner Source, SESAC/Dynde Jam, SESAC/Mighty Nice, BMI/Laudmsongs, BMI) WQM
7 **THE HEART IS A LONELY HUNTER** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WOM/HL
54 **HOOSE OF CABOS** (Why Walk, ASCAP)
55 **I BDAKE FOB BDNETTES** (Beynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Iree, BMI) HL
15 **I CAN LOVE YOU LIKE THAT** (Diamond Cuts, BMI/Wonderland, OMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL
40 **I DON'T BELIEVE IN GOOODTE** (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM
53 **I DON'T KNOW (BOT I'VE BEEN TOLD)** (Warner-Tamerlane, BMI) WOM
51 **IF TOU'BE GONNA WALK, I'M GONNA CBAWL** (Songs Of PolyGram, BMI/HotDogGone, OMI/Button Willow, BMI) HL
48 **I'M STILL DANCIN' WITH YOB** (Sony Tree, BMI) HL
50 **I SHOBLD HAVE BEEN TBBE** (Sony Tree, BMI/Raul Malo, BMI/Night Bombow, ASCAP/Matanzas, ASCAP) HL/WBM
51 **I WAS BLOWN AWAY** (Careers-BMG, BMI/Doo Layng, BMI) HL
18 **THE KEEPEB OF THE STABS** (Songs Of PolyGram, BMI/Pal Time, HMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WOM
68 **THE LIKES OF ME** (Meypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP)
10 **LIPSTICK PROMISES** (Polygram Intl., ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
57 **LITTLE BT LITYLE** (A.H. Bellins, BMI/Texascity, BMI/Meypop, BMI/Wildcountry, BMI) WBM/HL
15 **LITYLE MISS HONKY TONK** (Sony Tree, BMI/Showbilly, BMI) HL
20 **LOOK AT ME NOW** (Seventh Son, ASCAP/New Court, BMI) WBM
45 **LOOKING FOB THE LIGHT** (Starstruck Writms Group, ASCAP/WB, ASCAP/Petrix Janus, ASCAP/Heart Of A Child, ASCAP) WBM
14 **LOOK WHAT FOLLOWED ME HOME** (EMI Olackwood, BMI/Forrest Hills, BMI) WOM/HL
42 **MI VIDA LOCA (MY CBAZY LIFE)** (Ben's Future, BMI/Sony Tree, BMI/DreamCatchm, ASCAP) HL/WOM
32 **MY KIND OF GIBL** (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
20 **OLD ENOBGH TO KNOW BETTER** (Sony Tree, BMI) HL
72 **ONE AND ONLY LOVE** (BMG, ASCAP/Careers-BMG, BMI)
82 **PANTY CBOWO** (N2O, ASCAP/Amencon Bomance, ASCAP)
65 **THE BED STBOKES** (Bio Bravo, BMI/Sonderson, ASCAP/Criterion, ASCAP/Escudille, ASCAP/Mayor Bob, ASCAP/No Fences, ASCAP) WBM
19 **BEFBIED OBEAMS** (Zombe, ASCAP/Milhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
45 **SHE FEELS LIKE A BBAND NEW MAN TONIGHT** (Acuff-Rose, BMI) WBM
5 **SO HELP ME GIBL** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
64 **SOMEBODY WILL** (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
10 **SOMEWHEBE IN THE VICINITY OF THE HEABT** (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Bucha, ASCAP) HL
22 **SONG FOB THE LIFE** (Tosso, BMI) WBM
38 **STANDING ON THE EDGE OF GOOODTE** (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL
55 **STAY FOBEVEB** (WB, ASCAP/Blue Galor, ASCAP/Maverick, ASCAP/WB, BMI/Hocktone, BMI/Foreshadow, BMI) WBM
70 **TAKE THAT** (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) NL/WBM
52 **TENDED WHEN I WANT TO BE** (Why Walk, ASCAP) CLM
21 **THAT'S HOW TOO KNOW (WHEN YOU'BE IN LOVE)** (Almo, ASCAP/LaSongs, Ascap/Taste Aechen, BMI/Wacissa River, BMI) WBM
1 **THINKIN' AHOUT TOO** (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
58 **THIS TIME** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
2 **THIS WOMAN AND THIS MAN** (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunamusic, ASCAP) WBM
44 **TBBE TO HIS WOBD** (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curbs, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgen Hills, BMI) WBM
39 **BPSTAIBS DOWNTOWN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
33 **WHAT'LL TOO DO ABOOT ME** (Combine, ASCAP/EMI Olockwood, BMI) HL
27 **WHAT MATTEBED MOST** (Gary Burr, ASCAP/MCA, ASCAP/August Wind, OMI/Longitude, BMI/Alberte's Pow, BMI) WBM/HL
50 **WHEN TOO SAY NOTHING AT ALL** (MCA, ASCAP/Doe Schitz, ASCAP/Screen Gems-EMI, OMI/Scarlet Moon, BMI) HL
53 **WHEBE I OSED TO HAVE A HEART** (Hayes Street, ASCAP/Craig Bickhardt, ASCAP) WBM
8 **WHEBEVEB YOB GO** (Blackened, BMI/Irving, BMI) WOM
8 **WHICH BOIOGE TO CBOSS (WHICH BNIDGE TO BBBN)** (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
25 **WHOSE BED HAVE YOUR BOOTS BEEN BNDED** (Shania Twain, BMI/Zomba, ASCAP) WBM
67 **WILLIN' TO WALK** (Polygram Intl., ASCAP/St. Juhon, ASCAP)
60 **WOBKIN' FOB THE WEEKEND** (Copit, BMI/Copit Memories, ASCAP)
75 **YEAN BUDDY** (MCA, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL
48 **YOU AIN'T MBCH FBN** (Songs Of PolyGram, BMI/Tokeco, BMI)
23 **YOB CAN'T MAKE A HEABT LOVE SOMENONE** (Victoria Kay, ASCAP/BMG, ASCAP/Little Dragie, ASCAP) HL
47 **YOB DON'T EVEN KNOW WHO I AM** (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL



Getting To Know Him. New BNA Records artist Kenny Chesney (in hat) is all smiles following his showcase at the Alabama Theater in Myrtle Beech, S.C. His fellow celebrants, front row, from left, are: Greg Fowler, Dale Morris & Associates; Greg McCarn, marketing manager, RCA Records; and Randy Owen, lead singer for Alabama. Second row, from left, are: Dale Turner, VP of BNA Records; Alabama members Mark Herndon and Teddy Gentry; Joe Galante, chairman of RCA Label Group (RLG); Dale Morris, Chesney and Alebema's manager; Chesney; and Thom Schuyler, senior VP of A&R, RLG.

4 RUNNER: SOUTHERN GOSPEL IN THEIR 'BLOOD'

(Continued from page 28)

East, Rock Killough, Larry T. Wilson, Tony Haselden, Tom Shapiro, Chris Waters, Al Anderson, Mike Lawler, Tony Martin, Reece Wilson, Dennis W. Wilson, Walt Aldridge, and James Hooker.

Singer Michael Johnson and Great Plains' Jack Sundrud wrote the darkly contemplative "Cain's Blood," which some reviewers say is more gospel than country.

Steve Miller, Polydor's VP/GM, concedes that 4 Runner has a Southern gospel sound but disagrees about the "Cain's Blood" theme. He points out that "the song is about the tug and pull [between good and evil] that goes on inside each and every one of us."

Cannon also acknowledges that 4 Runner's sound has gospel overtones, but says, "I wouldn't say it's a bad thing. It's a natural thing. Old Southern gospel music is basically quartet stuff. The sound is definitely similar. But we just tried to find country songs for them."

Cannon and Shell began recording the album in September 1994. "The initial deal with the guys was as a demo-type development deal," Cannon says. "We cut four sides under those conditions, two of which are on the album and one of which is 'Cain's Blood.' When we got finished with the session, everybody loved what we had."

At this point, the label decided to do a full album, Cannon says: "We started recording on the rest of the tracks Jan. 2 and worked pretty much every day until we finished mixing them [in early March]."

In mid-February, Polydor began pitching 4 Runner to radio by arranging for the group to perform at a showcase in Marina Del Rey, Calif., with label mates Chely Wright and Shane Sutton. About 80 radio reps and 100 people from PolyGram Distribution attended.

Explaining the makeup of the showcase audience, Miller says, "We wanted to make sure we had at least 10 weeks of airplay before the album came out . . . My No. 1 account is my distribution company because if I can't sell them and have them excited, they can't deliver the message all over the country. So I really wanted to fire them up."

To whet radio's appetite for the first single, Polydor released the "Cain's Blood" music video, which had been filmed at the luxuriant/ominous Volcanoes National Park in Hawaii. "What we were talking about," Miller says, "is where heaven and hell meet on the inside. So why not do the video where that happens on a daily basis?"

The video is now in medium rotation on CMT.

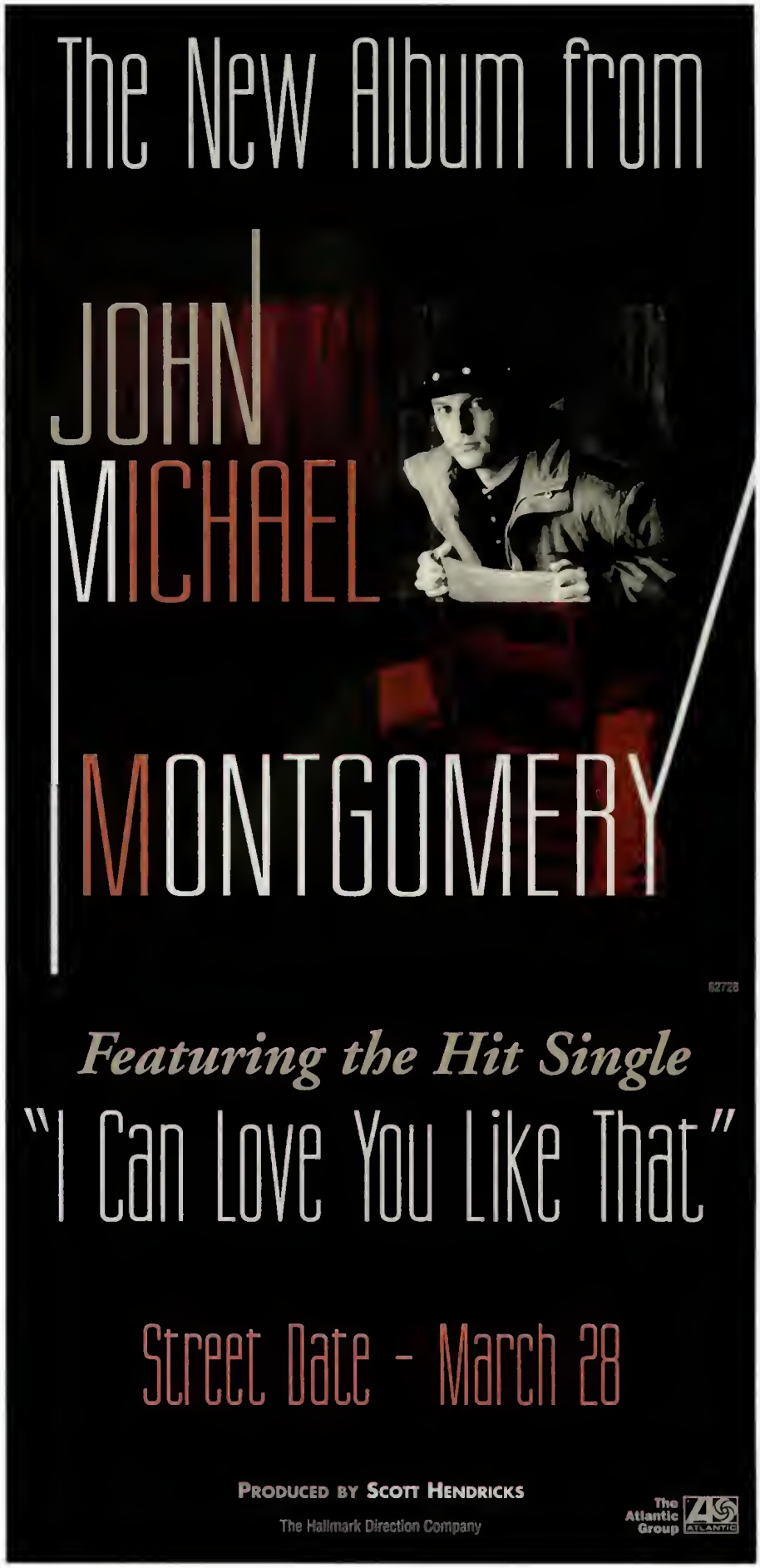
4 Runner performed to a packed room at the recently concluded Country Radio Seminar and earned a standing ovation. To further cement its relations with broadcasters, the group recorded customized a cappella liners for 247 radio stations. Handled through Tim Riley & Associates, Nashville, the liners were sent to the stations March 10.

"The primary marketing goal," Miller says, "is to get these guys on radio because we feel the sound is going to be so trademarkable that people will catch onto it real quick. The next step is to market it through the account base in a really aggressive manner . . . I want to make sure that in June and July we're on every listening post out there in retail."

"Cain's Blood" has just been added to the playlist at KKBQ in Houston, but so far it has failed to spark any excitement. Says music programmer Stacy Long, "Actually, we're not liking it a whole lot. We haven't really gotten much reaction to it."

In addition to the radio and retail gambits, Miller says 4 Runner is being positioned to make a fashion statement. "We didn't try to put them in cowboy belts and boots. We're letting them look like—and they are—on the leading edge of country music for the '90s. We're going to try to spread that message through fashion magazines and other venues that are not traditionally worked through publicity."

According to Miller, both the group and its manager, Narvel Blackstock of Starstruck Management, were eager to establish "that hip kind of '90s look." Claudia Fowler served as 4 Runner's stylist.



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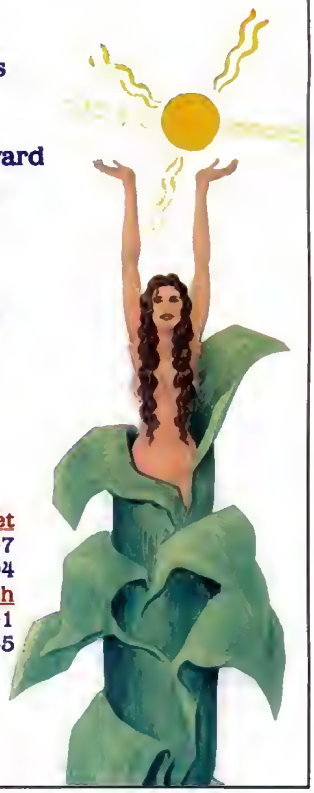
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FOR WEEK ENDING APRIL 1, 1995

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	2	30	LUIS MIGUEL ● WEA LATINA 97234 28 weeks at No. 1	SEGUNDO ROMANCE
2	1	3	LA MAFIA SONY 81520	EXITOS EN VIVO
3	4	52	SELENA EMI LATIN 28803 HS	AMOR PROHIBIDO
4	6	25	INDIA SOHO LATINO 81373/SONY	DICEN QUE SOY
5	3	6	BRONCO FONOVISA 6029	ROMPIENDO BARRERAS
6	5	91	GLORIA ESTEFAN ▲ EPIC 53807/SONY	MI TIERRA
			★ ★ ★ Greatest Gainer ★ ★ ★	
7	20	2	GARY HOBBS EMI LATIN 29794	SOY EL MISMO
8	7	46	CARLOS VIVES POLYGRAM LATINO 518 88 HS	CLASICOS DE LA PROVINCIA
9	8	27	LA DIFERENZIA ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
10	10	44	LOS TIGRES DEL NORTE FONOVISA 6017	LOS DOS PLEBES
11	21	3	VARIOUS ARTISTS RODVEN 3182	SALSA EN LA CALLE OCHO '95
32	9	19	BANDA MACHOS FONOVISA 6022	GRACIAS MUJER
13	11	91	GIPSY KINGS ● ELEKTRA 60845/EEG	GIPSY KINGS
14	13	91	LUIS MIGUEL ▲ WEA LATINA 75805	ROMANCE
15	22	11	EZEQUIEL PENA FONOVISA 6024	YO VENDO UNOS OJOS VERDES
16	21	4	PEDRO FERNANDEZ POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
17	12	71	GIPSY KINGS ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
18	21	11	LIBERACION FONOVISA 6027	PARA ESTAR CONTIGO
20	17	16	EMILIO EMI LATIN 29116	SOUNDLIFE
20	14	16	MANA WEA LATINA 96722	EN VIVO
21	15	40	RAUL DI BLASIO ARIOLA 20238/BMG HS	PIANO DE AMERICA 2
22	19	81	MANA WEA LATINA 90818	DONDE JUGARAN LOS NINOS
23	21	20	JERRY RIVERA SONY 81426	LO NUEVO Y LO MEJOR
20	14	7	WILLIE COLON & RUBEN BLADES SONY 81498	TRAS LA TORMENTA
20	23	19	LA TROPA F MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
			★ ★ ★ Hot Shot Debut ★ ★ ★	
26	NEW▶		RICK TREVINO SONY 81522	UN RAYO DE LUZ
27	19	15	LOS REHENES FONOVISA 6021	NI EL PRIMERO, NI EL ULTIMO
26	45	2	GRACIELA BELTRAN EMI LATIN 29343	TESORO
29	33	5	LOS TIRANOS DEL NORTE FONOVISA 9231	INOLVIDABLES
32	91	81	SOUNDTRACK ELEKTRA 96124O/EEG	THE MAMBO KINGS
31	40	13	EL GENERAL RCA 21090/BMG	ES MUNDIAL
32	36	28	ANA GABRIEL SONY 81401	AYER Y HOY
32	29	19	FAMA SONY 81545	ENAMORATE
34	24	4	KINITO MENDEZ EMI LATIN 32346	LOS EXITOS DE KINITO MENDEZ
35	41	27	PLACIDO DOMINGO ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
36	30	12	FRANKIE RUIZ RODVEN 3154	MIRANDOTE
37	32	22	JAIME Y LOS CHAMACOS FREDDIE x	COMO TE LLAMAS PALOMA?
38	47	4	ELIDA Y AVANTE SDI 81250/SONY	ATREVETE
38	RE-ENTRY		LOS TIGRES DEL NORTE FONOVISA 9191	16 KILATES MUSICALES
43	43	81	M. A. SOLIS Y LOS BUKIS ● FONOVISA 6002	INALCANZABLE
42	32	91	GIPSY KINGS ELEKTRA 61390/EEG	LIVE!
42	34	91	GIPSY KINGS ELEKTRA 60892/EEG	MOSAIQUE
43	22	22	OLGA TANON WEA LATINA 97881	SIENTE EL AMOR
44	RE-ENTRY		LOS PALOMINOS SONY 81174	CORAZON DE CRISTAL
49	32	91	LINDA RONSTADT ▲ ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
48	RE-ENTRY		TISH HINOJOSA ROUNDER 3132	FRONTEJAS
47	49	55	LOS TEMERARIOS AFG SIGMA 3006	TU ULTIMA CANCION
48	RE-ENTRY		BANDA MACHOS FONOVISA 6028	16 HITS
49	46	5	GRUPO NICHE SONY 81474	HUELLAS DEL PASADO
50	34	9	VIKKI CARR GLOBO 81393/SONY	RECUERDO A JAVIER SOLIS

POP

1 **LUIS MIGUEL** WEA LATINA SEGUNDO ROMANCE
2 **LA MAFIA** SONY EXITOS EN VIVO
3 **CARLOS VIVES** POLYGRAM LATINO CLASICOS DE LA PROVINCIA
4 **GIPSY KINGS** ELEKTRA/EEG GIPSY KINGS
5 **LUIS MIGUEL** WEA LATINA ROMANCE
6 **GIPSY KINGS** ELEKTRA MUSICIAN/EEG LOVE & LIBERTE
7 **MANA** WEA LATINA EN VIVO
8 **RAUL DI BLASIO** ARIOLA/BMG PIANO DE AMERICA 2
9 **MANA** WEA LATINA DONDE JUGARAN LOS NINOS
10 **PLACIDO DOMINGO** ANGEL/EMI LATIN DE MI ALMA LATINA
11 **M. A. SOLIS Y LOS BUKIS** FONOVISA INALCANZABLE
12 **GIPSY KINGS** ELEKTRA/EEG LIVE
13 **GIPSY KINGS** ELEKTRA/EEG MOSAIQUE
14 **VIKKI CARR** SONY RECUERDO A JAVIER SOLIS
15 **LUCERO** MELODY/FONOVISA SIEMPRE CONTIGO

TROPICAL/SALSA

1 **INDIA** SOHO LATINO/SONY DICEN QUE SOY
2 **GLORIA ESTEFAN** EPIC/SONY MI TIERRA
3 **VARIOUS ARTISTS** RODVEN SALSA EN LA CALLE OCHO '95
4 **JERRY RIVERA** SONY LO NUEVO Y LO MEJOR
5 **WILLIE COLON & RUBEN BLADES** SONY TRAS LA TORMENTA
6 **SOUNDTRACK** ELEKTRA/EEG THE MAMBO KINGS
7 **EL GENERAL** RCA/BMG ES MUNDIAL
8 **KINITO MENDEZ** EMI LATIN LOS EXITOS DE KINITO MENDEZ
9 **FRANKIE RUIZ** RODVEN MIRANDOTE
10 **OLGA TANON** WEA LATINA SIENTE EL AMOR
11 **GRUPO NICHE** SONY HUELLAS DEL PASADO
12 **POCHY Y SU COCOBAND** KUBANEY POCHY Y SU
13 **GILBERTO SANTA ROSA** SONY DE CARA AL VIENTO
14 **LUIS ENRIQUE** SONY LUIS ENRIQUE
15 **CACHAO** CRESCENT MOON/SONY MASTER SESSIONS VOL. 1

REGIONAL MEXICAN

1 **SELENA** EMI LATIN AMOR PROHIBIDO
2 **BRONCO** FONOVISA ROMPIENDO BARRERAS
3 **GARY HOBBS** EMI LATIN SOY EL MISMO
4 **LA DIFERENZIA** ARISTA-TEXAS/BMG LA DIFERENZIA
5 **LOS TIGRES DEL NORTE** FONOVISA LOS DOS PLEBES
6 **BANDA MACHOS** FONOVISA GRACIAS MUJER
7 **EZEQUIEL PENA** FONOVISA YO VENDO UNOS OJOS VERDES
8 **PEDRO FERNANDEZ** POLYGRAM LATINO MI FORMA DE SENTIR
9 **LIBERACION** FONOVISA PARA ESTAR CONTIGO
10 **EMILIO** EMI LATIN SOUNDLIFE
11 **LA TROPA F** MANNY/WEA LATINA HERMANOS HASTA EL FIN
12 **RICK TREVINO** SONY UN RAYO DE LUZ
13 **LOS REHENES** FONOVISA NI EL PRIMERO, NI EL ULTIMO
14 **GRACIELA BELTRAN** EMI LATIN TESORO
15 **LOS TIRANOS DEL NORTE** FONOVISA INOLVIDABLES

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1995, Billboard/BPI Communications and SoundScan, Inc. HS indicates past and present Heatseeker titles.

Latin Notas™



by John Lannert

CESPEDES SHINES IN KY.: The vibrant Afro-Cuban outfit Conjunto Céspedes laid down a joyous three-hour set March 17 in Kentucky that certainly debunked the notion that tropical Latino sounds cannot attract a crowd in the Anglo heartland. Performing before a packed house at Louisville's 700-seat Bomhard Theater, the 12-person ensemble from San Francisco ambled amiably through African-rooted classics and neo-traditional original songs contained on its two superb albums "Una Sola Casa" (Green Linnet) and "Vivito Y Coleando" (Xenophile/Green Linnet).

Most impressive about the band's show was the sinewy, yet relaxed, vocal stylings of lead singer **Gladys "Bobi" Céspedes** and the band's loosely packaged arrangements, which allowed ample room for improvisational expression. The crisp and succinct interplay, particularly among the four brass players during the second half of the concert, drew numerous cheers from an appreciative throng that finally (and gleefully) dared to test its dance steps in front of the stage.

Not so long ago, most salsa bands would also complement dramatic vocal segments with piquant instrumental dialog. Curiously, that sort of musical showmanship does not sell nowadays. Instead, Latino-rooted, Afro-Caribbean music has been largely reduced to five-minute bubblegum ditties painfully bereft of character and personality. Conjunto Céspedes did not concern itself with time limitations and slushy sentiment during its show. Neither did its gyrating admirers.

BIENVENIDOS: Billboard welcomes aboard its new correspondent in Chile, **Pablo Márquez.** He is a reporter with Santiago radio station Radio Concierto, as well as an entertainment columnist at Chile's top newspaper, El Mercurio. His notes on Chile appear below.

CHILE NOTAS: Los Tres, currently one the most prominent rock acts in Chile, has just released its third album for Sony, "La Espada Y La Pared." The quartet just finished a mini-tour in the northeastern U.S. "La Espada" was a joint production of Sony Chile and Sony Argentina and cost $70,000—a rather pricey sum for an album production in the Far South . . . After spending several months tending to her newborn son, Warner Mexico's Chilean songstress, **Myriam Hernández,** is embarking on a tour of Chile, followed by a promotional trek throughout Latin America. She later is set to perform concert dates in Mexico and the U.S. Hernández's latest show features a healthy dose of material from her latest album, "Myriam Hernández," a gold seller (15,000 units sold) in Chile. Also Hernández has set up "Escuela de Artes Vocales y Dominio de la Expresión," an educational institution for the development of new vocal talent from Chile . . .

(Continued on next page)



Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS. RADIO TRACK SERVICE. 94 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE / SONGWRITER
				★★★ No. 1 ★★★	
1	1	1	9	**BRONCO** FONOVISA 8 weeks at No. 1	QUE NO ME OLVIDE (J.G.ESPARZA)
2	2	2	5	**LA MAFIA** SONY	TOMA MI AMOR (A.LARRINAGA)
3	5	5	3	**LOS OINNOS** UNICO/FONOVISA	EL TAXISTA (J.SEBASTIAN)
4	3	3	9	**SELENA** EMI LATIN	FOTOS Y RECUEROOS (C.HYNDE)
5	4	4	8	**LUIS MIGUEL** WEA LATINA	TODO Y NADA (V.GARRIDO)
6	9	8	8	**MYRIAM HERNANDEZ** WEA LATINA	◆ ESE HOMBRE (M.A.RAMIREZ)
7	7	9	6	**FAMA** SONY	AMOR PERDONAME (J.GALVAN,J.ROSARIO)
8	18	20	9	**EONITA NAZARIO** EMI LATIN	COMO ANTES (L.A.MARQUEZ)
				★★★ AIRPOWER ★★★	
9	23	—	2	**LIBERACION** FONOVISA	A ESA (R.DAMIANI)
10	22	31	4	**LAURA PAUSINI** WEA LATINA	AMORES EXTRANOS (A.VALSIGLIO,R.BUTLICHEOPE,M.MARAT,J.BADIA)
11	19	27	6	**RICARDO ARJONA** SBN	REALMENTE NO ESTOY TAN SOLO (R.ARJONA)
				★★★ AIRPOWER ★★★	
12	NEW▶		1	**CRISTIAN** MELODY/FONOVISA	AZUL GRIS (A.MANZANERO,R.CANTORAL)
13	16	13	7	**LOS MIER** FONOVISA	BORDADA A MANO (Z.LUIS)
14	6	7	9	**BANOA PACHUCO** LUNA/FONOVISA	MITAD TU, MITAD YO (M.M.MONTES)
15	13	12	6	**FITO OLIVARES** FONOVISA	CUPIOO BANDIDO (R.OLIVARES)
16	8	6	4	**BANOA MAGUEY** FONOVISA	EVA MARIA (P.HERRERO,J.L.ARMENTEROS)
17	10	10	7	**SPARX** FONOVISA	QUE OEBO HACER (L.ANTONIO,T.MORRIS)
18	15	19	19	**PEORO FERNANDEZ** POLYGRAM LATINO	MI FORMA DE SENTIR (J.M.DEL CAMPO)
19	34	—	2	**CHARLIE MASSO** SONY	AUN ME GUSTAS TU (P.GORDON)
20	14	17	9	**DIVINO** FONOVISA	LLORARAS (R.RAMIREZ)
21	11	15	5	**EZEQUIEL PENA** FONOVISA	TU CASTIGO (M.A.SOLIS)
22	NEW▶		1	**JOHNNY RIVERA** SONERO/SONY	SE PARECIA TANTO A TI (R.VIZUETE)
23	17	14	17	**LOS TEMERARIOS** AFG SIGMA	QUE POCA SUERTE (A.A.ALBA)
24	12	11	9	**LOS REHENES** FONOVISA	PREGUNTAME A MI (J.TORRES)
25	27	28	6	**GRACIELA BELTRAN** EMI LATIN	TESORO (M.E.CASTRO)
26	20	21	9	**PAQUITO HECHAVARRIA** SONY	PIANO (J.L.PILOTO,M.BENITO)
27	NEW▶		1	**ALEJANORA GUZMAN** RCA/BMG	◆ DESPERTAR (C.SANCHEZ,C.VALLE,C.SANCHEZ)
28	21	16	8	**OLGA TANON** WEA LATINA	◆ ENTRE LA NOCHE Y EL DIA (G.MARQUEZ)
29	RE-ENTRY		2	**MARCELO CEZAN** SONY	TOMA TU TIEMPO Y SUENA (F.SALGADO)
30	33	37	9	**EMILIO** EMI LATIN	DONDE ANDARA (P.YUMBA)
31	31	26	22	**SPARX** FONOVISA	◆ TE AMO, TE AMO, TE AMO (L.ANTONIO,T.MORRIS)
32	29	30	7	**LA TROPA F** MANNY/WEA LATINA	LAGRIMAS (J.B.FARIAS)
33	28	33	5	**JOSE JAVIER SOLIS** FONOVISA	SE REMATA EL JACALITO (B.BERMUDEZ)
34	37	—	3	**ELIDA Y AVANTE** SONY	LUNA LLENA (E.LEDESMA)
35	26	32	5	**INDIA** SOHO LATINO/SONY	QUE GANAS DE NO VERTE MAS (A.VESSANI)
36	NEW▶		1	**TONY VEGA** RMM/SONY	SI YO VUELVO A ENCONTRARLA (O.ALFANNO)
37	NEW▶		1	**ALVARO TORRES** EMI LATIN	REENCUENTRO (A.TORRES)
38	30	35	3	**BANDA TORO** FONOVISA	BONITO Y SABROSO (B.MORE)
39	36	18	21	**SELENA** EMI LATIN	◆ NO ME QUEOA MAS (R.VELA)
40	NEW▶		1	**LUCERO** MELODY/FONOVISA	QUIEN SOY YO (P.PEREZ ROTEA)

POP

28 STATIONS

1 **MYRIAM HERNANOEZ** WEA LATINA ESE HOMBRE
2 **LAURA PAUSINI** WLA LATINA AMORES EXTRANOS
3 **EONITA NAZARIO** EMI LATIN COMO ANTES
4 **LUIS MIGUEL** WLA LATINA TODO Y NAOA
5 **RICARDO ARJONA** SONY REALMENTE NO ESTOY
6 **CRISTIAN** ME LODY/FONOVISA AZUL GRIS
7 **CHARLIE MASSO** SONY AUN ME GUSTAS TU
8 **MARCELO CEZAN** SONY TOMA TU TIEMPO Y SUENA
9 **ALEJANORA GUZMAN** RCA/BMG DESPERTAR
10 **ALVARO TORRES** EMI LATIN REENCUENTRO
11 **MONICA NARANJO** SONY LLORANDO BAJO LA LLUVIA
12 **OLGA TANON** WLA LATINA ENTRE LA NOCHE Y EL OIA
13 **LUCERO** MELODY/FONOVISA QUIEN SOY YO
14 **ROSARIO** SOI/SONY ESTOY AQUI
15 **ALEJANORO LERNER** RCA/BMG TESTIGO DEL SOL

TROPICAL/SALSA

18 STATIONS

1 **PAQUITO HECHAVARRIA** SONY PIANO
2 **JOHNNY RIVERA** SONERO/SONY SE PARECIA TANTO A TI
3 **TONY VEGA** RMM/SONY SI YO VUELVO A
4 **ALEX O'CASTRO** RODVEN MI AMIGO RAUL
5 **INOIA** SOHO LATINO/SONY QUE GANAS OE NO
6 **WILLIE COLON & RUBEN BLAOES** SONY TRAS LA..
7 **TITO ROJAS** M P TAMBIEN NOS OUELE
8 **KAOS** SOI/SONY AMOR FINGIDO
9 **LAURA PAUSINI** WEA LATINA AMORES EXTRANOS
10 **OLGA TANON** WEA LATINA ENTRE LA NOCHE Y EL DIA
11 **RICARDO ARJONA** SONY REALMENTE NO ESTOY
12 **MINI IBARRA** M P NO PUEDE SER
13 **FRANKIE RUIZ** RODVEN MI FORMULA OE AMOR
14 **CRISTIAN** MELODY/FONOVISA AZUL GRIS
15 **GRUPO NICHE** SOI/SONY LO BONITO Y LO FEO

REGIONAL MEXICAN

54 STATIONS

1 **BRONCO** FONOVISA QUE NO ME OLVIDE
2 **LA MAFIA** SONY TOMA MI AMOR
3 **LOS OINNOS** UNICO/FONOVISA EL TAXISTA
4 **FAMA** SONY AMOR PERDONAME
5 **SELENA** EMI LATIN FOTOS Y RECUERDOS
6 **LIBERACION** FONOVISA A ESA
7 **LOS MIER** FONOVISA BORDADA A MANO
8 **BANOA PACHUCO** LUNA/FONOVISA MITAO TU
9 **FITO OLIVARES** FONOVISA CUPIDO BANDIDO
10 **BANOA MAGUEY** FONOVISA EVA MARIA
11 **SPARX** FONOVISA QUE DEBO HACER
12 **OIVINO** FONOVISA LLORARAS
13 **EZEQUIEL PENA** FONOVISA TU CASTIGO
14 **GRACIELA BELTRAN** EMI LATIN TESORO
15 **LOS REHENES** FONOVISA PREGUNTAME A MI

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

LATIN NOTAS

(Continued from preceding page)

Like Hernández, Sony's gifted vocal trio **Ariztía** is kicking off a national swing in support of its latest album "Ariztía ... Sin Límites." The group's Latin American promo tour has been postponed until after the birth of **Soledad Ariztía's** son in late April.

VH1 HEADS SOUTH: MTV Networks has announced that a Latino version of VH1, the softer music cousin of MTV, is scheduled to debut in Latin America in 1996. Based in Miami, the Latino VH1 will be a Spanish-language network offering a mix of local and international music designed to appeal to viewers aged 25-49 in the region. Last month, MTV Networks launched a VH-1 channel in Germany.

Elsewhere, MTV Latino has kicked off a pan-Latin American advertising campaign with IBM. Valued at more than $1 million, the advertising initiative features ad buys on MTV Latino's "Hora Prima" and MTV Brasil's "Grande Hora," as well a media schedule that runs on both networks.

ROADWORK: Warner singer/songwriter **Fito Páez,** perhaps the hottest solo act in the country, is in the middle of his Circo Beat tour, which began March 3 with a series of seven sold-out shows at Buenos Aires' 2,500-seat Opera Theater. Páez's latest album, "Circo Beat," already has sold 300,000 units (five times platinum), and the heated demand for his live dates has compelled promoter **Fernando Moya** to add 10 more dates. After finishing his national trek in April, Páez embarks on a promo jaunt through Spain, France, Puerto Rico, Mexico, Brazil, and the U.S. AFG Sigma mega-pop *grupo* **Los Temerarios** was slated to begin its "Lobo Tour '95" March 31 in New York.

Slated to perform in April in Santiago, Chile, are **Roxette** (April 2, Mapocho Stadium, capacity 7,000, tickets $20), ex-Police guitarist **Andy Summers** with guitarist **John Etheridge** (April 6, Santa Rosa de las Condes Sports Arena, capacity 5,000, tickets $15, $22), **Beastie Boys** (April 12, Monumental Theatre, capacity 7,000, tickets $20), and **Phil Collins** (April 18-19). Tickets for Collins' Chilean debut April 18 at the 30,000-seat San Carlos de Apoquindo stadium range from $20-$200. All of the above shows are being produced by D.G. Medios, a subsidiary of Rock & Pop Internacional, which is owned by Argentine promoter **Daniel Grinbenk.** So far, D.G. has not set prices for Collins'

(Continued on next page)



Gold And Platinum Bronco. On Feb. 21, BMG Mexico recording artist Bronco was given gold and pletinum discs from Mexico, Chile, Costa Rica, and Argentina. According to BMG, the band's latest album, "Rompiendo Barreras," has sold more than 350,000 copies in Mexico. Shown here, from left, are Rafael Rojas, marketing manager, BMG Costa Rica; bandmember Jose Luis Villareal; Walter Freso, marketing manager, BMG Argentina; and bandmembers Jose Guadalupe Esparga, Ramiro Delgado, and Javier Villareal.

LATIN TRACKS A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

10 **AMORES EXTRANOS** (Cappucino Blue Team)
7 **AMOR PERDOHAME** (Pg Haus BMI)
16 **AUH ME GUSTAS TU (WATCHING OVER YOU)** (Chappell & Co. ASCAP)
12 **AZUL GRIS** (Fonovisa, SESAC)
38 **BONITO Y SABROSO** (Peer Int'l., BMI)
13 **BONDADA A MANO** (Vander, ASCAP)
6 **COMO ANTES** (Don Cat. ASCAP)
15 **CUPIDO BANOIDO** (Copyright Control)
27 **DESPERTAR** (Copyright Control)
30 **DONOE ANDARA** (Zomba Golden Sands, ASCAP)
3 **EL TAXISTA** (Copyright Control)
28 **ENTRE LA NOCHE Y EL OIA** (Sony Discos, ASCAP)
6 **A ESA** (Vander, ASCAP)
6 **ESE HOMBRE** (Copyright Control)
16 **EVA MARIA** (BMG Ariola/SGAE, BMI/Unichappell, BMI)
4 **FOTOS Y RECUEROOS (6AC8 OH THE CHAIR GANG)** (EMI April ASCAP)
32 **LAGRIMAS** (Manny, BMI)
20 **LLORARAS** (Vander, ASCAP)
34 **LURA LLEHA** (Amsedel, BMI)
18 **MI FORMA DE SERTIR** (Fonovisa, SESAC)
14 **MITAD TU, MITAD YO** (Fonovisa, SESAC)
39 **HO ME QUEDA MAS** (Lone Iguanna, BMI)
26 **PIANO** (Lanfranco, ASCAP/Manben, ASCAP)
24 **PREGUNTAME A MI** (Editora Esperanza, SESAC)
17 **QUE DEBO HACER** (Striking, BMI)
35 **QUE GANAS OE NO VERTE MAS** (Rightsongs, BMI/Sony Discos, ASCAP)
1 **QUE HO ME OLVIDE** (El Conquistador, BMI)
23 **QUE POCA SUERTE** (Editora Angel, SESAC)
40 **QUIEN SOY YO** (Copyright Control)
11 **REALMENTE HO ESTOY TAN SOLO** (Sony Discos, ASCAP)
37 **REENCUENTRO** (A.T. Romantic, BMI)
22 **SE PARECIA TANTO A TI** (Caribbean Wave, ASCAP)
33 **SE REMATA EL JACALITO** (SACM Latin, ASCAP)
36 **SI YO VUELVO A ENCONTRARLA** (Emoa, ASCAP)
31 **TE AMO, TE AMO, TE AMO** (Striking, BMI)
25 **TESORO** (Copyright Control)
5 **TODO Y HADA** (Peermusic, BMI)
2 **YOMA MI AMOR** (Copyright Control)
29 **TOMA TU TIEMPO Y SUENA** (Forering Import, BMI)
21 **TU CASTIGO** (Mas Latin, SESAC)

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Jazz BLUE NOTES



by Jim Macnie

MARKETING MAVEN: Perhaps the musical interplay isn't all that sophisticated, but the coverage has been killer. **John Tesh**, co-host of "Entertainment Tonight" and the creative czar behind the GTS albums "Sax By The Fire" and "Sax On The Beach," which have both graced the upper echelon of the Top Contemporary Jazz Albums chart over the past few months, displayed his emotive side during recent PBS broadcasts of "Live From Red Rocks With The Colorado Symphony Orchestra." Stylistically, Tesh is more **Elton John** than **Herbie Hancock**, but the show commanded a sizable chunk of viewership. It also helped the new GTS title "Live At Red Rocks" debut at No. 86 on The Billboard 200 last week and significantly lifted sales of the previously mentioned "Sax" titles.

JAZZ—IN HOUSE: A recent conversation with L.A.-based pianist **Eric Reed** was a reminder that we in New York are sometimes blasé about our proximity to so much jazz. Imagine rural improv zealots trying to get their music fix in, say, Spokane, Wash., or Butte, Mont. Bringing jazz home on video often is the answer. The latest titles from New York-based V.I.E.W. Video prove to be irresistible.

Highlights? **Elvin Jones'** "Jazz Machine" (59 minutes) documents a set by one of the day's better ensembles. The band places masters like **Sonny Fortune** next to impressive pups like **Ravi Coltrane** (yes, the great one's son). Also killer is **Dave Holland's** "Vortex" (60 minutes), a set that documents how the esteemed bassist and his crew—**Steve Coleman, Smitty Smith, Kenny Wheeler,** and **Robin Eubanks**—share the duties of agent provocateur. The art of duet is examined in "Very Very Simple" (32 minutes) by **Carla Bley** and **Steve Swallow**. Keyboards and bass in conversation, picking over minutia—it's captivating to watch the jazz process in such detail.

TOUCHE! You don't find much jazz on the late-night talk show circuit, especially the brazen romping that is the signature sound of **Medeski, Martin & Wood**. The keybs/bass/drums trio was to appear March 22 on "Late Night With Conan O'Brien." The redhead's chat-a-thon is often a haven for cheeky music (remember the night **Max Weinberg** turned his drum chair over to **Earl Palmer**?), but MM&W's inspired conflation of swing, funk, and frenzy teems with the kind of derring-do that seldom makes it to the network tube. Their latest Gramavision disc, "Friday Night In The Universe," has yet to make a place for itself on the charts, but has been well-received by critics. Let's hope **O'Brien's** talent booker keeps jazz on the docket.

PEAK OF THE WEEK: After performing his composed score to the 1928 silent film "The Scar Of Shame" at Saint Ann's in Brooklyn, N.Y., virtuoso clarinetist **Don Byron** went for a romp with his pianist **Uri Caine**. The turf was **Monk's** "Four In One." Stride rhythms, loft squeaks, boogie—I think I even heard some "Yellow Rose Of Texas" in there. It was five full minutes of unabridged communication, a vivid blend of laughs and logic. I guess we expect quality give and take from Byron. It is at the heart of the new "Music For Six Musicians," his third Nonesuch release.

SALUTATIONS: For this first outing, I thought it might be fitting to mention purpose. Covering a scene means monitoring and assessing its past, present, and future. From my initial love of the **Art Ensemble's** humor to a current fancy for **Benny Carter's** vision, I've been smitten with jazz's scope; maintaining variety will always be a goal of Blue Notes. I'm looking forward to keeping the column stuffed with relevant news and informative opinions. My E-mail address is HapBoyM@aol.com. Fax number is 718-522-6750. Please use both.

Classical KEEPING SCORE



by Heidi Waleson

LEGAL NOTES: Beware of individuals trying to sell you the Brooklyn Bridge or recordings made by Soviet artists prior to the breakup of the former Soviet Union. The latest legal fallout includes two New York cases. In one, the rights to exploit the vast Melodiya catalog in the U.S. were at issue, and on March 16, a federal judge granted a preliminary injunction prohibiting ZYX Music from distributing Melodiya recordings in the U.S. BMG Music, which brought the suit against ZYX, argued that it acquired exclusive rights to market the catalog and exploit the Melodiya trademarks in the U.S. in a Jan. 1, 1994, agreement with Melodiya. Those rights expire in 2012.

ZYX, a German company, contended that it had marketed Melodiya recordings under license from an Australian company, named in the suit as "Allwood Defendants," which in turn claimed that a 1988 agreement gave them the right to the music and trademarks. U.S. District Court **Judge Denny Chin** in New York, however, ruled that the document giving the company U.S. rights is a forgery. Since June 1994, ZYX has released several dozen recordings, priced at $5.99, for the most part featuring the music of Russian composers performed by such ensembles as **the Leningrad Philharmonic** and **the U.S.S.R. Radio Symphony Orchestra**. Judge Chin ruled that ZYX may no longer distribute these recordings.

BMG plans to release its first crop of Melodiya recordings in early summer. According to **Steven Hayes**, BMG's attorney, these will include a 10-CD collection of Russian piano music featuring performances by **Yvgeny Kissin, Sviatoslav Richter,** and **Emil Gilels**, five CDs of Russian choral music, three CDs of the music of **Shostakovich**, and recordings by pianist **Tatiana Nikolayeva**. The recordings are being digitally remastered and will probably be priced at $11.99.

The story, however, is not over. ZYX is considering an appeal of the pretrial ruling. Hayes expects that the case will go to trial within a year; he says that BMG plans to seek damages of $5 million.

Also on the Soviet music legal front: On March 7, Southern District judge **John F. Keenan** denied summary judgment in a suit brought by cellist **Mstislav Rostropovich** against Koch International and Russian Disc America. Rostropovich sued the distributors for using his name and likeness on 10 CDs of recordings he made in the '60s for the former Soviet government broadcast authority, which were licensed to RDA. Rostropovich contends that the use of his name and likeness mislead the public into thinking that he "endorsed" the discs; the judge upheld his claim and denied motions for dismissal of the case.

NEW DEALS: **Paul Meyers** has been appointed to the newly created post of director of production for the Naxos and Marco Polo labels. Meyers will coordinate all label recording activities in Europe and work to ensure high technical and artistic standards at the labels' far-flung recording locations around the world. He also will be responsible for at least one major production per month. Meyers comes to Naxos from Decca/London, where he spent the last 15 years as director of A&R and chief producer.

Violinist **Gidon Kremer** has signed a long-term contract with Teldec Classics International. Kremer will record "key repertoire" (e.g., **Berg, Brahms, Mendelssohn**) for the label, plus works by such contemporary composers as **Schnittke**. The first CD of the new deal, due out in 1996, will be devoted to the works of the Russian composer **Valentin Silvestrov**.

BETTER LATE THAN NEVER: Well, no big surprises on the Grammy front. Name tunes, name artists, and yes, Sony Classical got the most with three wins—and one of their winners, **Emanuel Ax**, even got to hand out the goodies in L.A.

LATIN NOTAS

(Continued from preceding page)

April 19 performance, but it is expected that the ducats will be cheaper. The idea behind the pricing structure waa to provide more comfortable reserved seating for the first set and festival seating for the second show. By compariaon, the most costly ticket prices for the **Rolling Stones'** Feb. 19 show in Santiago were $150. The prices must have been too dear—the Stones only drew 50,000 fans to the 70,000-aeat National Stadium.

GETTING CAUGHT UP: Heads Up International has signed Caribbean Jazz Project, a Latin jazz trio featuring **Paquito D'Rivera, Andy Narell,** and **Dave Samuels** ... Miller Brewing Co.'s beer imprint Miller Lite has signed on to sponsor the Texas broadcasts of Tejano music radio program "Puro Tejano," produced by Tejano Syndications of Nashville ... Carib Musicana, a New York-based Latino imprint recently founded by producer **Ethel Gabriel** and songwriter **Ervin Litkei,** has released albums by **El Chocolate** ("Chocolate Aquí"), **Arlnal Gómez** ("Todos Queremos Más"), and **Al Caiola** ("Loa Mejores Exitos"). The label expects to release 20 albums this year.

Cuban singer/songwriter **Silvio Rodríguez,** a prominent figure during the island's '70s Nuevs Trova movement, is helping to finance the opening of a recording studio in Havana. Named after one of Rodríguez's biggest and most controversial hits,"Ojalá," the studio is due to open in April ... Dominican TV host/singer **CharytIn** has been signed by GEMS Television to star in a Spanish-language sitcom.

CHART NOTES: With this week's issue, a panel change for the Hot Latin Tracks chart went into effect, based on new criteria that has been established for a station to qualify as a Billboard reporter. A station now has to have either (a) a 1% share in its respective market or (b) a 50,000 cume audience. As a result of this criteria revision, there has been some readjustment of titles on the chart.

Records that were getting significant airplay on stations that were deleted no longer show up as strongly on the chart, thereby allowing other records to aacend. In the next few weeks, the overall week-to-week movement of titles on Hot Latin Tracks should become less pronounced. The number of stations now reporting to Hot Latin Tracks is 94. The reporting panel will be revised every six montha.

Meanwhile, **Bronco's** "Qué No Me Olvide" (Fonovisa) continues to top Hot Latin Tracks for the eighth straight week, with **La Mafia's** No. 2 entry, "Toma Mi Amor," closing fast.

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Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS AGO	WKS ON	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	29	**AMY GRANT** ▲ MYRRH 6574/WORD (11 weeks at No. 1)	HOUSE OF LOVE
2	2	35	**STEVEN CURTIS CHAPMAN** ● SPARROW 1408/CHORDANT	HEAVEN IN THE REAL WORLD
3	8	3	**POINT OF GRACE** WORD 5608	THE WHOLE TRUTH
4	3	19	**SANDI PATTI** WORD 9443	FIND IT ON THE WINGS
5	5	33	**NEWSBOYS** STARSONG 8814/CHORDANT	GOING PUBLIC
6	24	3	**MARGARET BECKER** SPARROW 51424/CHORDANT	GRACE
7	10	17	**STEVE GREEN** SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
8	6	11	**PFR** SPARROW 1452/CHORDANT	GREAT LENGTHS
9	6	27	**ASHTON/BECKER/DENTE** SPARROW 1389/CHORDANT	ALONG THE ROAD
10	11	17	**OUT OF EDEN** GOTEE 3818/MYRRH	LOVIN' THE DAY
11	7	17	**MICHAEL CARD** SPARROW 1421/CHORDANT	POIEMA
12	6	23	**4 HIM** BENSON 4046	THE RIDE
13	13	19	**SIERRA** STARSONG 1003/CHORDANT	SIERRA
13	15	5	**CHRISTAFARI** GOTEE 3819/MYRRH	SOUL FIRE
13	12	75	**CARMAN** ● SPARROW 1387/CHORDANT	THE STANDARD
13	15	75	**MICHAEL W. SMITH** REUNION 0086/WORD	FIRST DECADE 1983-1993
17	14	15	**GARY CHAPMAN** REUNION 0084/WORD	THE LIGHT INSIDE
18	13	121	**DC TALK** ● FOREFRONT 3002/CHORDANT	FREE AT LAST
19	31	6	**JOHN SCHLITT** WORD 4620	SHAKE
20	29	49	**AUDIO ADRENALINE** FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
21	17	7	**NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** TYSCOT 43010/VERITY	SHOW UP!
22	15	15	**RON KENOLY** INTEGRITY 055	GOD IS ABLE
23	27	63	**TWILA PARIS** STARSONG 8805/CHORDANT	BEYOND A DREAM
24	28	55	**MICHAEL CARD** SPARROW 1435/CHORDANT	JOY IN THE JOURNEY
25	NEW▶		**TWILA PARIS** STARSONG 0078/CHORDANT	TIME IS NOW
26	22	25	**BEBE & CECE WINANS** SPARROW 1417/CHORDANT	RELATIONSHIPS
27	NEW▶		**VARIOUS ARTISTS** PSALM 150 8002	HE'S ALIVE
28	18	6	**CHARLIE PEACOCK** SPARROW 1371/CHORDANT	EVERYTHING THAT'S ON MY MIND
29	NEW▶		**VARIOUS ARTISTS** BRENTWOOD 5519	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS VOLUME 3
30	NEW▶		**VARIOUS ARTISTS** FRONTLINE 9472	REGGAE WORSHIP VOLUME II
31	30	9	**CRYSTAL LEWIS** METRO ONE D138/DIAMANTE	CRYSTAL LEWIS' GREATEST HITS
32	34	45	**KIRK FRANKLIN AND THE FAMILY** GOSPO-CENTRIC 2119/CHORDANT	KIRK FRANKLIN AND THE FAMILY
33	20	17	**CHERI KEAGGY** SPARROW 1419/CHORDANT	CHILD OF THE FATHER
34	33	3	**AARON JEOFFREY** STARSONG 8819/CHORDANT	AARON JEOFFREY
35	NEW▶		**JON GIBSON** BRAINSTORM 4006/DIAMANTE	LOVE EDUCATION
36	32	149	**RAY BOLTZ** WORD 5473	MOMENTS FOR THE HEART
37	40	41	**CLAY CROSSE** REUNION 9728/WORD	MY PLACE IS WITH YOU
38	25	59	**POINT OF GRACE** WORD 26014	POINT OF GRACE
39	26	9	**NEW SONG** BENSON 2261	PEOPLE GET READY
40	27	65	**GEOFF MOORE & THE DISTANCE** FOREFRONT 3011/CHORDANT	EVOLUTION

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.

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Gospel LECTERN™



by Deborah Evans Price

INTERNATIONAL REVIVAL: A crew from NHK, Japan Broadcasting Corp. flew down from New York to film a segment at the Nashville stop on **Bryan Duncan's** Slow Revival tour. Reporter **Megumi Sasaki** was preparing a piece to air in Japan on the growing popularity of contemporary Christian music. Among those she interviewed was opening act **Rebecca St. James.** Also on the tour is former Allies front man **Bob Carlisle.**

Duncan and his pals provided the out-of-town visitors and an enthusiastic Music City crowd with a great evening of music that featured each artist performing his or her own sets, as well as singing together. Duncan says he designed the tour to be a little different from the standard concert, and his efforts have resulted in a thoroughly enjoyable show. He sings the opening number, then St. James performs her set. Duncan later joins her for a little conversation and a duet. Carlisle's performance was marked not only by his stellar voice, but by his comedic skills as well. He had the audience roaring with laughter several times, especially with his observations on the different ways men and women communicate.

Prior to Duncan's closing set, he and Carlisle were introduced as the **Self-Righteous Brothers** and performed a couple of high-energy numbers, including a great rendition of the classic "Soul Man." When Duncan took the stage for his portion of the evening, it was easy to see why he's one of the five male vocalist of the year nominees for the Dove Awards. His blue-eyed soul style kept the audience on its feet during much of his set. The evening concluded with the three artists performing together.

Duncan says he wanted the tour to break from the regular concert format and have a spontaneous show emphasizing the artists' friendships and camaraderie. He succeeded. The Slow Revival tour is a high-octane concert performance with a dash of late-night talk show zaniness. It adds up to a great time.

MUSIC 4 U: One thing that is helping accelerate the growth of Christian music is the development of innovative marketing campaigns to launch new acts. Integrity Music's MUSIC 4 U campaign is a prime example. The campaign spotlights four releases: inspirational act **Alicia,** jazz artists **Justo Almario•Abraham Laboriel,** contemporary gospel artist **Keith Staten,** and **KarenLeigh,** an energetic AC act composed of former **Truth** members **Karen Childers** and **Leigh Cappillino.**

The sales program features a cassette sampler containing one song from each act, plus interviews. Among the point-of-purchase materials Integrity is utilizing are Music 4 U floor displays, shelf talkers, fliers, and a mini-magazine that includes artist bio and posters. Radio and print advertising buys are also a key component in the campaign to break these new acts.

KID CITY WINS: Everland Entertainment, the children's division of Word Inc., recently won the Point Of Purchase Advertising Institute's award for display of the year for its Kid City Product Center display during POPAI's annual industry conference in San Antonio, Texas. Among the finalists in the category were displays for Zima beverages, Rawlings baseball gloves, and GMC trucks. The Kid City Product Center is in 330 Christian retail outlets nationwide, offering a computer with a touch screen monitor that allows consumers to preview more than 130 audio and video cassettes. An animated character named Boomer helps children choose specific tapes. Everland GM **Wayne Zeitner** says the unit is helping triple sales of several titles.

NEWS BRIEFS: **Steven Curtis Chapman, CeCe Winans, Twila Paris,** and **Gary Chapman** will co-host the 26th annual Dove Awards . . . **Christafari** has landed a slot on the Sun Splash tour, which features major mainstream reggae acts . . . Multiple Dove nominee **Steve Taylor** was recently featured on National Public Radio's "All Things Considered" program . . . It's official: **Wayne Watson** has signed with Warner Alliance.

CHRISTIAN LABELS MOVE INTO GOSPEL

(Continued from page 25)

the economic promise of this genre of music."

But marketing efforts are not confined to the mainstream. The Christian labels for the first time are making a concerted effort to sell gospel titles in the Christian bookstore arena.

Wayne Hastings, VP of product marketing at Spring Arbor, the nation's largest Christian bookstore distributor, says there was a sharp increase in the demand for gospel in the spring of 1994.

"When our founder, Jim Carlson, was doing his round of training seminars, high on his list was the need for the stores he was working with to be educated as to how to help the African-American customers," Hastings says. "They didn't know the product, but were fielding an extraordinarily high number of requests."

Hastings since has done his homework. "The surprise was how big the market could be and maybe how big it is," he says. "Not to be derogatory, but I thought it was a back-door industry. Instead, I've found it to be huge, with the demand being fsirly consistent across the board.

"You can't knock the popularity of Take Six and BeBe & CeCe, but we found the stores are looking to get deeper into gospel music . . . to go the next level down. What I'm hearing from them is s cry for help. They don't know how."

To that end, Hastings says his company intends to have s strategy in place between late spring and early summer. "The direction we're leaning in is to come up with a whole merchandise center, which would be properly signed, properly inventoried, and properly merchandised."

Sparrow's Hearn believes such efforts could be helpful. He notes that gospel star Kirk Franklin's growing exposure has translated into sales in the Christian marketplace.

"Close to 30% of Kirk Franklin's total sales have come through Christian bookstores," Hearn says. "The norm is that 18% of gospel music is sold through Christian bookstores. So with Franklin we've seen almost double the amount of product going through Christisn bookstores. Now, our new distribution company, Chordant, is also distributing the John P. Kee record with Starsong into the Christian bookstores, and we've seen tremendous orders and reorders."

However, the Christian marketplace is not nearly as important to sales as mainstream retailers. Label statistics show that most Christian labels are selling more gospel music through general market retail outlets than Christian specialty stores.

"They're all working toward more distribution in the mainstream marketplace," Hearn says. "We obviously need the Cernas of the world to deliver a Kirk Franklin, but if it's purely a gospel record—what we would term gospel, traditional gospel, or contemporary gospel—I believe Christian labels can do the job completely. Now, if you're looking at the more urban-oriented product that needs more urban-area airplay, then I think you must have a general market label partner."

While label and retail barriers between gospel and Christian music are breaking down, the same is not true at radio, particularly with regard to airplay for gospel acts on major Christian stations—which must deal with a different competitive landscape.

Says Hearn, "If you ask top Christian radio stations across the country, they will tell you that their No. I competition is the country music station. So if you've got 40 slots, you're going to lean toward a Paul Overstreet, Ricky Skaggs, or a Charlie Daniels more than you're going to lean toward an AC-oriented Tramaine Hawkins record or a Clark Sisters record. So we are having a very difficult time right now getting urban product on Christian radio stations in the kind of rotation we need."

Hearn says one key to progress on all fronts is the support of trade groups like the Gospel Music Assn., which stages the annual Gospel Music Week in Nsshville. He says the GMA should "continue to focus on the fundamentals that benefit all types of music. Where the gospel community could come because they learn, not just because there were more black faces in the mix. Hopefully, it becomes more of an educational environment than a political environment. Obviously we're not there yet, but it's getting better and better all the time."

In the SPIRIT



by Lisa Collins

DOES ANYTHING GOOD come out of South Central Los Angeles? That's the question veteran record promoter **Lou Adler**, who has had 18 gold and platinum albums (Johnny Rivers, Carole King), sought to answer after being deluged with images of the opposite in the period surrounding the L.A. riots. "It seemed everything they focused on was negative. I started thinking about the children and set out to show there was another side."

The result is **All God's Children**. The new act is a combination of three of Adler's loves: a love of children; the love of a good challenge (in providing alternative children's entertainment), and a love of gospel. Adler first took an interest in gospel back in 1957, while working for King Records, when he helped launch the careers of **Sam Cooke, the Pilgrim Travellers,** and **Lou Rawls**.

In forming the multiracial, 23-voice children's choir, his feeling was that "the audience missing gospel music was between 8 and 18." Says Adler, "people grab their kids to church, and as soon as they're old enough to not to go, they don't. It was my hope to put together a children's gospel choir that could sing music with a contemporary feel to it, to get to that audience. At the same time, if the music went to a broader audience, then it's a home run."

So score one run to Adler, who's made strong headway both in retail sales and exposure since the group's self-titled debut on Intersound bowed in March 1993, followed by appearances on Robert Schuller's "Hour Of Power" and BET's "Bobby Jones Gospel." Recently, the choir wowed TV audiences with an appearance on the Stellar Awards that registered another bump in sales. Credit the act's highly choreographed stage presence to **Debbie Allen**, one of Adler's close friends.

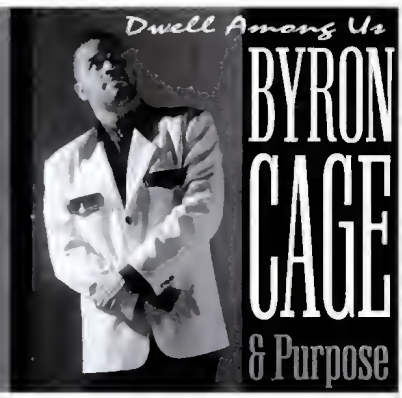
But what's really driving the choir's success is its strong vocals. "It's not just a choir group," Adler says. "Half the group could step out and go solo." (And solo projects from some of the leads are forthcoming.) Meanwhile, Adler is planning another release this summer and perhaps a Christmas album.

MOONLIGHTING? **BeBe Winans, Cedric Dent (Take 6),** and **Wynonna Judd** were among those turning out for the live recording of **Beverly Crawford's** Warner Alliance debut. Crawford, teamed with **O'Landa Draper,** who "guest-directed" her church choir, put in an outstanding performance. Crawford has, for the last several years, performed with Bobby Jones' backup group, **New Life,** and for the moment has no plans to change that.

BRIEFLY: **Carlton Pearson's** next album release will be recorded live April 21 at his annual Azuza Conference in Tulsa, Okla. . . . **Calvin Rhone** records his second "Live In Concert" set April 1 at Greater Bethany Community Church in L.A. . . . **James Moore,** who is on the mend, will sport a new look when he tours later this year. Thanks to a doctor-prescribed diet, he's dropped 70 pounds . . . **Richard Smallwood,** recently released from Sparrow, is shopping a record deal . . . **Donnie McClurkin** seems to have found one for his long-awaited solo recording: He currently is formalizing a deal with GospoCentric . . . Finally, Central South Gospel Distribution is stepping up its profile, recently having pacted with Melendo Gospel, Shurfine Gospel, Vectron, and Pure & Pearl Records for exclusive distribution. CSGD will sell nationally to the major independent and Christian distributors and is looking toward further expansion with the addition of more gospel labels.

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NAIRD

Top Gospel Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST / LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
	★★ NO. 1 ★★			
1	1	89	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 HS 15 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	7	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 43010/VERITY HS	SHOW UP!
3	3	29	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
4	6	39	SOUNDS OF BLACKNESS PERSPECTIVE 9006 HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
5	4	17	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
6	9	41	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
7	8	45	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
8	5	3	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
9	11	23	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOO
10	12	97	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
11	7	93	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
12	10	25	STEPHANIE MILLS GOSPO-CENTRIC 72123	PERSONAL INSPIRATIONS
13	13	7	FRED HAMMONO & RAOICAL FOR CHRIST BENSON 4008	THE INNER COURT
14	14	69	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
15	16	2	ANOINTED WORD 67051/EPIC	THE CALL
16	19	13	THE MISSISSIPPI MASS CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
17	21	19	TRAMAINE HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
18	20	21	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
19	24	2	DOROTHY NORWOOO MALACO 4467	FEEL LIKE
20	15	5	GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
21	NEW▶		HARVEY "POP" WATKINS, SR. BLACKBERRY 1609	TRIBUTE TO THE MAN
22	25	2	THE ANOINTEO PACE SISTERS SAVOY 14822	MY PURPOSE
23	17	13	TAKE 6 WARNER ALLIANCE 4150	JOIN THE BAND
24	23	2	OARYL COLEY SPARROW 51446	THE COLLECTION
25	29	3	VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
26	35	2	VARIOUS ARTISTS CGI 1125	GOSPEL'S GREATEST HITS VOLUME II
27	27	21	JENNIFER HOLLIOAY INTERSOUND 9113	ON & ON
28	33	2	O'LANOA ORAPER & THE ASSOCIATES WORD 66556/EPIC	CELEBRATION OF PRAISE
29	RE-ENTRY		VICKI WINANS INTERSOUND 9127	VICKI WINANS
30	26	11	FLORIDA MASS CHOIR INTERSOUND 9133	HOLY
31	39	2	JESSE OIXON JAMM 5085	WE SHALL BE CHANGEO
32	RE-ENTRY		COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
33	28	19	WITNESS CGI 1101	HE CAN OO THE IMPOSSIBLE
34	30	39	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
35	RE-ENTRY		ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
36	RE-ENTRY		HEZEKIAH WALKER/FELLOWSHIP CRUSAOE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
37	22	31	JOHN P. KEE TYSCOT 43009/VERITY	COLORBLIND
38	NEW▶		SALT OF THE EARTH INTERSOUND 9129	ORDER MY STEPS
39	38	2	PASTOR RONALD WILLIAMS SOUND OF GOSPEL 215	VICTORY AT MOUNT ZION
40	31	17	OALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY

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Phil Galdston Applies No-Rule Rule

Saves Song Formulas For Last When Writing

■ BY JIM BESSMAN

NEW YORK—Phil Galdston, whose co-authorship with chief collaborators Jon Lind and Wendy Waldman of Vanessa Williams' 1992 hit "Save The Best For Last" topped the pop, R&B, and adult contemporary charts, attributes his multiformat songwriting success to an aversion to formula.

"I'm the guy who writes formula hits that have no formula," says Galdston, whose varied hit output also includes Starship's "It's Not Over (Til It's Over)," Eddie Rabbitt's "World Without Love," and Aaron Neville's "I Owe You One." "From the creative point of view, I follow the old cliché 'Just trust your heart.'"

Writing "from the heart" requires an "organic" approach, Galdston says, especially in relation to Lind and Waldman. "Jon and I will get into a room and hang out and write a piece of music that's generally small in structure," he says, explaining that in his songs, big choruses are rare, while understatement is the key.

"Then I take the music and go to Wendy, and then we write the lyrics after conceptualizing the message. So we start at Point A and see where it goes. So the song is the result of an organic growth: We don't start with a chorus and say, 'Now write the verse.'"


GALDSTON

Galdston does, however, like to start with a title, as in the case of "Save The Best For Last"—a song that is highly illustrative of his songwriting style. "It went against everything," he says. "There was no chorus, a limited groove, understated message and treatment, and no big dramatic moment. It had to be taken as a whole, and it had literate lyrics: We even managed to rhyme 'moon' and 'June' in a song and make it work!"

And it happened "organically" also in that Galdston and Lind wrote the music in 30 minutes while struggling on another song's lyric, and since Galdston's originally negative lyric concept was entirely changed after Waldman entered the picture.

"I played the music for Wendy on a tape of Jon singing dummy lyrics," says Galdston. "She totally disagreed with my idea and said it should be a positive piece. But what makes me so proud of it is that the song succeeded on its own terms: We didn't think it was a hit when we wrote it, and it was passed on by a number of major artists. Then in the wake of its success, we were inundated with calls asking if we had another one like it. But when we presented a similar song, the reaction was, 'That's good, but isn't it a little subtle? Where's the hook?' My reaction was to scratch my head! Were they paying attention? Where's the hook in 'Save The Best For Last?'"

Galdston himself has been at it—in the music business, at least—since age 17, when Epic released a single from his first rock band, Cisum. He went on to front the New York jazz/rock group Freeway and enjoyed a 10-year partnership with songwriter Peter Thom, which resulted in two albums and the American Song Festival's Grand Prize for Barry Manilow's "Why Don't We Live Together."

Co-writing with the diverse likes of Starship, Rabbitt, Robert Tepper, Ashford & Simpson, and Julian Lennon, Galdston also learned record production via mentor Phil Ramone. His typically eclectic production credits include Starship, John Sebastian, the Temptations, Robert Klein, Chaka Khan, and Vanessa Williams.

Galdston, who also has scored or written for numerous films including "The Firm" and "The Mask," cites Rodgers & Hammerstein and Lennon & McCartney among his primary songwriting influences.

"Tell me five big Beatles songs which have a big chorus," he says, admiringly. "This reliance on chorus! I love a great chorus—and aspire to write one regularly."

Another noteworthy aspect of Galdston's craft is that he and his collaborators have been performers as well. Meanwhile, Galdston, Lind, and Waldman have commenced work on a theatrical music project.



Rhino Donation. Rhino Records executive VP Bob Emmer, right, presents a $25,000 donation to the Neil Bogart Memorial Fund (a division of the T.J. Martell Foundation) in advance of sales for "Best Of Broadway," a Rhino compilation of original cast recordings of Broadway hit songs. A portion of the album's proceeds will go to the fund, which benefits children's cancer, leukemia, and AIDS research. Shown accepting the check are Les Bider, Warner/Chappell chairman/CEO and member of the fund's board of directors, and Joyce Bogart Trabulus, Bogart's widow.

NO.1 SONG CREDITS
TITLE • WRITER • PUBLISHER

THE HOT 100
TAKE A BOW • Babyface, Madonna • Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webo Girl/ASCAP

HOT COUNTRY SINGLES & TRACKS
THINKIN' ABOUT YOU • Bob Regan, Tom Shapiro • Sierra Home/ASCAP, AMR/ASCAP, Great Cumberland/BMI

HOT R&B SINGLES
THIS IS HOW WE DO IT • Montell Jordan, Oji Pierce, R. Walters • Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI

HOT RAP SINGLES
BIG POPPA • The Notorious B.I.G. • Tee Tee/ASCAP, Justin Publishing Co./ASCAP, EMI April/ASCAP, Bee Mo Easy/ASCAP

LATIN 50
QUE NO ME OLVIDE • Jose Guadalupe Esparza • El Conquistador/BMI

Family Print Co. Offers A Multitude Of Jewish Song

TRADITION—IN PRINT: The current centerpiece of Tara Publications, which regards itself as the world's largest publisher of Jewish music, is "The International Jewish Songbook" ($29.95), which contains among its 256 pages 178 mostly 20th-century compositions divided into six categories.

In addition, there are two editions of the songbook that also supply a cassette ($39.95 with the songbook) or CD ($42.95 with the songbook). The cassette and CD contain 23 recordings, drawn from a number of sources, of material printed in the book.

"This book is the largest broad-based collection of Jewish music ever to be printed and reflects the great diversity of the Jewish music scene," says **Mayer Z. Pasternak**, who runs the daily operation out of Owings Mills, Md. The company was founded by Pasternak's father, **Velvel Pasternak**, more than 30 years ago, and he remains the company's central creative force. "In addition to our music publication line, 50% of our business is creating and distributing Jewish music recordings," says Mayer. "We currently carry more than 500 recording titles. They cover a vast array of styles, including contemporary, jazz, and rock. Tara Publications provides material wholesale to dealers and retail mail order all over the world. Our latest undertaking is setting up a World Wide Web site with a full-featured multimedia catalog." Mayer is currently seeking an Internet provider. "I refer to this as the Jewish music electronic mall."

"The International Jewish Songbook" was compiled, edited, arranged, and annotated by Velvel Pasternak, who operates out of Tara Publications' original home in Cedarhurst, N.Y. The Owings Mills facility was recently opened as part of an expansion move.

The songbook is divided into six categories: Songs Of Israel, Songs In Yiddish, Songs In English, Sephardic & Oriental, Sabbath & Holidays, Chasidic & Liturgical.

One of the interesting aspects of Tara Publications' international business, Mayer says, is the sprightly business it does in Germany. "Klezmer music [the Jewish instrumental music that originated in Poland] is very popular in Germany," says Mayer. And the biggest klezmer artist there, he adds, is **Glora Feidman**, who has a number of songbooks and recordings in the Tara Publications catalog. Mayer says the company owns exclusive U.S. distribution rights to Feidman's projects.

The elder Pasternak recently made a trip to Israel, where he attended the Israel Book Fair. "He's on the lookout for new publications, new works," says his son.

Words & Music
by Irv Lichtman

TASTE OF BIGGIES: A diverse group of songwriters will present a few of their hits at Tin Pan South '95, produced by the Nashville Songwriters Assn. International and sponsored by American Airlines, Arby's, Loews Hotels, and Washburn Guitar. A "Legendary Acoustic Night" will be held April 17 at Nashville's Ryman Auditorium, and the lineup will feature **Randy Bachman, Alan & Marilyn Bergman, Cy Coleman, Dennis Lambert, Michael McDonald, Paul Williams,** and **Steve Winwood**. The event runs April 17-22.

THE EXHIBIT: **Frank Military**, senior VP in New York at Warner-Chappell Music, is exhibiting paintings March 16-April 15 at Elysium Arts in Manhattan. Also exhibiting are **E. Lawrence Eisler**, who performs comedy under the name of **Eddie (The Old Philosopher) Lawrence**, and **Maria Cooper Janis**, the wife of classical pianist **Bryon Janis**.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
1. **The Eagles**, "Hell Freezes Over."
2. **Green Day**, "Dookie."
3. **Led Zeppelin**, "Acoustic Classics V-1."
4. **Led Zeppelin**, "Acoustics Classics V-2."
5. **Madonna**, "Bedtime Stories."

'THEY'RE PLAYING MY SONG'

EDITED BY PETER CRONIN

BORROWED ANGEL
Published by Levisa Music (BMI)

Growing up around Montgomery, Ala., Wesley Dennis was immersed in country music from the time he was a baby and was singing his favorites in clubs by the time he was 14. When his producer suggested he cover the Mel Street classic, "Borrowed Angel," Dennis didn't have to think twice. He already knew every word and every note by heart.



It's been 16 years since Mel Street's last top 10 hit, but some, including newcomer Wesley Dennis, have never forgotten the late, great country singer/songwriter. "The first time I heard 'Borrowed Angel' was when Mel Street's single first appeared on the radio," Dennis says. "It was one of those songs that just grabbed me. I was only 12 or 13 years old, but I loved it because it brought my emotions out. Those are the kinds of songs I love to do. When I cover a song, it has to be something that makes me feel, whether it's happy or sad. There are times when I'll sing and I'll actually cry, because I feel it. His voice immediately attracted my attention and I wanted to know, 'Who is this guy?' I bought the 45, and I bet I've sung it thousands of times. Actually, I bought everything he ever put out. I jumped at the chance to record 'Borrowed Angel,' because I've done it so many times it kind of feels like it's mine. I was kind of scared, because of the people who remember the song, hoping my cut would stand up to Mel Street's. You've got to be a little frightened if you're not arrogant. We didn't stray very far from Mel Street's original cut on it. We kept it straightforward and simple, and I think that helped a lot."

Director Bayer Goes Out On Limbs

Daring Is Name Of Game For The The Clip

■ BY DEBORAH RUSSELL

LOS ANGELES—On the music video stage, the director often plays the role of magician, casting visual spells and producing optical illusions to captivate the viewer.

Director Samuel Bayer takes music video sorcery to untold heights on The's eye-popping, alternative version of Hank Williams' country classic "I Saw The Light." The video's in-camera effects are the result of dizzying aerial stunts and dazzling gonzo photography that portray the band's Matt Johnson perched atop a gargoyle on Manhattan's Chrysler Building.

"I want to be the first music video director to be killed in action," says Bayer, who lensed footage for "I Saw The Light" while hanging from a helicopter piloted by an "aggressive" Viet Nam veteran.

"I got this insane pilot to fly me around the [Chrysler] building closer than is legally possible," Bayer says, noting he lost several rolls of film during the open-air flight.

"This [pilot] was really into it," the director says. "It was so exciting, I didn't have time to be scared. And it's not like I could ever tell the guy I wanted to stop. He'd been shot down behind enemy lines in Viet Nam and was underground in a tunnel during the Tet Offensive!"

Bayer says his sole concern was to return to the ground with the aerial footage he'd shot of the Chrysler Building, the Brooklyn Bridge, and the Manhattan skyline. "These are some of the most cinematic shots I've ever done," he says of the in-camera effects, which set this shoot apart from many of its megabudget, computer-enhanced, blue-screen counterparts.

"If everything was easy," says the director of the frigid January shoot, "it wouldn't be as exciting when you finally get stuff like this."

The production for "I Saw The Light" was anything but easy from its very inception, says Bayer, who shot the clip with producer Kirsten Elin for HSI Productions.

The band's Johnson suggested the location for the shoot in order to marry two American icons: Williams' enduring music and the timeless beauty of the Chrysler Building. Yet management for the skyscraper was reluctant to green-light the project due to its death-defying nature.

"We could never really get them to sign off on what we wanted to do," says Bayer. But the crew pressed on with its vision to shoot Johnson—some 600 feet above the ground—on the beak of an imposing gargoyle.

To be safe, the art department constructed its own gargoyle of wood and metal, and built it to scale atop a skyscraper that stands in the shadow of the Chrysler Building.

But in mid-shoot, Bayer's team was able to gain access to the actual Chrysler tower, and while management "looked the other way," Bayer says he was able to cajole a certain performer into walking out onto an actual gargoyle's head, secured only by a cable around his waist.

But like any good magician, Bayer is cryptic when pressed as to whether it is indeed Johnson who appears in the long shots, clearly dangling over the New York City skyline.

"Matt was a real trooper; he's very brave," Bayer says. "This was a very difficult shoot."

And "I Saw The Light" is not the first "difficult shoot" Bayer has undertaken in his relatively short career. "When I look back on my projects," he says, "there are several I would never want to do again."

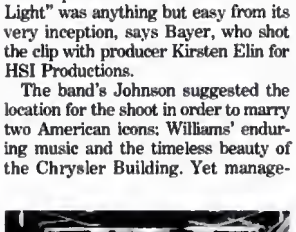
Bayer cites his Cranberries shoot for "Zombie" in which he ran with actual soldiers through a war zone in Belfast on the ruse he was shooting a documentary.

In another instance, he was "knocked silly" by a heel to the forehead during Offspring's "Gotta Get Away" video shoot in which he attempted to crawl through a lively mosh pit carrying his camera.

"This was the year of living dangerously," says Bayer. "I guess you could say I'm suffering for my work."



The The's Matt Johnson perches atop a gargoyle during the video shoot for "I Saw The Light."



Cough It Up. A member of Soul Coughing duets with an animated ghoul in the band's Slash/Warner Bros. video "Down To This." The clip combines computer and hand-rendered animation with live performance and stock footage via post-production performed by San Francisco's Western Images. Mark Kohr of Satellite Films (not pictured) directed the clip.

PRODUCTION NOTES

LOS ANGELES

• **Queensryche's** latest EMI outing "Disconnected" is a Chelsea Pictures production directed by **David Barnard. Steve Chivers** directed photography; **Rupert Style** and **Perry Joseph** produced.

• Power Films director **Okuwah** shot **Sean Levert's** video "Put Your Body Where Your Mouth Is" for Atlantic. **Bernard Auroux** directed photography; **Gary Rapp** produced.

NEW YORK

• Notorious Pictures director **Guy Gulllet** is the eye behind two versions of **Spearhead's** Capitol video "Hole In The Bucket." **Neil Shapiro** directed photography; **Marc Smerling** produced. The same crew reeled **Po' Broke & Lonely's** "Twisted" clip for Atlantic, and **Coz's** "Keep My Soul" video for Elektra.

• Profile's **Tucka Da Huntaman** recently wrapped his new video "Watch Your Back" with Fear Productions director/producer **Chris Robinson. Chuck Regner** directed photography.

• **Marcus Nispel** is the eye behind **Rosie Gaines'** Motown video "I Want You." **Marc Reshovsky** directed photography on the shoot; **Nick Bandouveris** produced for Portfolio/Black Dog Films. Nispel and Bandouveris also directed and produced **Wet Wet Wet's** "Julia Said" video for Phonogram Ltd. **Jim Feely** directed photography.

OTHER CITIES

• The Underground's **Simon Maxwell** reeled **Nine Inch Nails'** Nothing/TVT/Interscope video "Live" in Nebraska and Dallas. **Adam Stern** and **Lawrence Novitch** produced the shoot. **Crescenzo Notarile** DP'ed.

FOR THE RECORD

Elton John's record label is Rocket/Island. The label was cited incorrectly in the Eye March 25.

'Diaries' Director Enters New League With 1st Film

FILM & VIDEO: Director **Scott Kalvert,** formerly of Calhoun Productions, makes his feature film debut with the April 21 release of Island Pictures' "Basketball Diaries," starring **Leonardo DiCaprio** and rapper-turned-sctor **Marky Mark Wahlberg.**

Kalvert tells the Eye he's eager to plunge back into music video mayhem following the two-year hiatus required to lens the film, wbicb chronicles the teen years of punk poet **Jim Carroll.**

"I never thought I would miss it," Kalvert says of his days in the music video trenches. "But when you do a video, especially if it's s good one that gets on TV, it all happens very fast, and that can be quite gratifying."

Kalvert says his music video experience came into play when he was shooting the film's basketball scenes with DiCaprio. "I didn't want to shoot them like real basketball," he says. "I tried to get into Leo's head and play off the music, moving the camera and [using] cool editing."

Reeling the low-budget film was a challenge, too, notes the director. "I had more toys and more crew on music videos," he says. "This was like being in a jungle."

Also, Kalvert says he had to redirect his music video mentality in matching music to the film images. "In movies, you design the picture first and have the music complement that, as opposed to the other way around," he says. But the film format did offer some freedoms. "You can edit a song and cut it to make it play with a scene," Kalvert says, "which you can never do in a music video."

Tunes in the film include Carroll's punk classic "People Who Died," as well as a new recording of the artist's "Catholic Boy," featuring **Pearl Jam.**

IN OTHER FILM WORKS: Eric Mittleman, who programs Playboy TV's music video show, "Playboy's Hot Rocks," makes his directorial debut with the 15-minute film "The Pitch." The movie, which features a cameo by "Hot Rocks" regular **Ice-T,** parodies **Robert Altman's** movie "The Player" and is set in the adult film world. Mittleman also wrote and produced "The Pitch," which debuts April 7 as part of Playboy TV's "Director's Showcase" series ... **Lee Daniels,** who directed photography on such films as "Slacker," "Dazed & Confused," and "Before Sunrise," directed **Sincola's** new Caroline video, "Bitch" ... Director **Kelly Junkermann,** whose credits include films, miniseries, and videos, is directing a 3D video for unsigned country artist **Lisa Stewart. Michael Oblowitz** is directing photography for Stewart's "Hold Me," using a $1.9 million camera developed by animator/inventor **Chris Mayhew.** The crew hopes to help Stewart reel in a record deal using the clip's dazzling visuals as the bait.

REEL NEWS: Carol Donovan recently was named VP of music and special events at MTV ... **Salli Frattini** is now VP/executive in charge of production at MTV ... **Maxine Michaels** is now marketing manager at The Box ... **Brian Hughes** is now director of programming for TNN ... **Larry Williams** is senior VP in charge of production at Americana Television Productions LLC. **Patricia Stotts** is now CFO at the company, and **Michelle Dubé** is program supervisor ... Director **Marlene Rhein** has joined the roster at L.A.'s Majestic Films.

THE EYE



by Deborah Russell

PUSHING THE Envelope Just A Little Bit MOR: MOR Music TV, long characterized by its squeaky clean, middle-of-the-road image, has been experimenting with "mainstream alternative" clips with a new showcase named "Aisle 9."

The late-night program, still in its test phase, recently debuted with **Weezer's** "Buddy Holly" video, which ironically, spoofs the clean-cut facade of '50s Americana.

But MOR isn't getting carried away with its new progressive edge. The programmer is sticking to familiar and somewhat safe territory, with such clips as **Oasis'** "Live Forever," **Blind Melon's** "No Rain," and **James'** "Say Something." Perbaps the most daring move made by network executives was to brush the dust off **Pearl Jam's** "controversial" video "Jeremy," which concludes with a shot of blood-spattered children.

"We're going for stuff with a pop/alternative/progressive sensibility that also has an adult style," says **Chris Parr,** VP of label relations at MOR Music. "You won't see any **Nine Inch Nails."**

"Aisle 9" airs at 11 p.m. Wednesdays, Fridays, and Saturdays. Parr says the programming team may break the show out into more time slots based on viewer response.

FEEDING THE MASSES: Z Music Television, the 24-hour contemporary Christian music video network, has formalized a system to provide information about artists, their fan clubs, and the network itself to its viewers. The viewer information service also will benefit the labels, as Z Music TV plans to disseminate its information to the industry regarding clips and artists that generate the most viewer feedback.

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

1 **Montell Jordan**, This Is How We Do It
2 **Adina Howard**, Freak Like Me
3 **Portrait**, I Can Call You
4 **2Pac**, Dear Mama
5 **Brandy**, Baby
6 **Christopher Williams**, Dance 4 Me
7 **Zhane**, You're Sorry Now
8 **Boyz II Men**, Thank You
9 **Immature**, Constantly
10 **Subway**, This Lil' Game Wa Play
11 **Usher**, Think Of You
12 **Shabba Ranks**, Let's Get It On
13 **TLC**, Red Light Special
14 **The Notorious B.I.G.**, Big Poppa
15 **Craig Mack**, Get Down
16 **Missjones**, Where I Wanna Be Boy
17 **Stevie Wonder**, For Your Love
18 **Da Bush Babees**, Remember We
19 **Vicious**, Nika
20 **Monica Arnold**, Don't Take It Personal
21 **Channel Live**, Mad Izm
22 **Jewell**, Woman To Woman
23 **Barry White**, Come On
24 **Keith Murray**, Get Lifted
25 **Common Sense**, Resurrection
26 **Nicole**, Runnin Away
27 **Rappin' 4-Tay**, I'll Be Around
28 **Raja-Nee**, Walking Away With It
29 **Funkdoobiest**, Rock On
30 **Digable Planets**, Dial 7

★ ★ NEW ADDS ★ ★

Lo-Key?, Good Ole Fashion Love
Nate Dogg, One More Day
Jeff Lorber/Eric Benet, Say Love
Reza Essence, Get Your Freak On
Technotronic, Move It To The Rhythm
Keith Martin, Never Find Someone
O.E.E.P., Lock Down
Jazz Lee Alston, Love...Never That
Changing Faces, Keep It Right There

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Shenandoah/Alison Krauss**, Somewhere In The...
2 **Lari White**, That's How You Know
3 **Randy Travis**, The Box
4 **Mary Chapin Carpenter**, House Of Cards
5 **Garth Brooks**, Ain't Going Down
6 **Tracy Lawrence**, As Any Fool Can See
7 **George Ducas**, Lipstick Promises
8 **Clay Walker**, This Woman And This Man
9 **Trisha Yearwood**, Thinkin' About You
10 **Joe Diffie**, So Help Me Girl
11 **Kenny Chesney**, Fall In Love
12 **David Ball**, Look What Followed Me Home
13 **Little Texas**, Amy's Back In Austin
14 **Neal McCoy**, For A Change
15 **Bryan White**, Look At Me Now
16 **Diamond Rio**, Bubba Hyde
17 **Terry Radigan**, Half A Million Teardrops
18 **Tim McGraw**, Refried Dreams †
19 **Brooks & Dunn**, Little Miss Honky Tonk †
20 **Alan Jackson**, Song For The Life †
21 **John Michael Montgomery**, I Can Love You †
22 **Noah Gordon**, I Need A Break †
23 **Wade Hayes**, I'm Still Dancin' With You †
24 **John Berry**, Easy As One, Two, Three
25 **Clint Black**, Summer's Comin
26 **Marty Stuart**, The Likes Of Me †
27 **Aaron Tippin**, She Feels Like A Brand...
28 **The Tractors**, Tryin' To Get To New Orleans
29 **John Berry**, Standing On The Edge Of...
30 **Sawyer Brown**, I Don't Believe In Goodbye †
31 **Patty Loveless**, You Don't Even Know Who... †
32 **Steve Kolander**, Black Dresses
33 **Mark Chesnutt**, Gonna Get A Life †
34 **Jeff Carson**, Yeah Buddy
35 **Waylon Jennings**, Wild Ones
36 **Billy Ray Cyrus**, Deja Blue
37 **Radney Foster**, Willin' To Walk †
38 **Wesley Dennis**, I Don't Know
39 **Tanya Tucker**, Between The Two Of Them
40 **Brother Phelps**, Anyway The Wind Blows
41 **Ty Herndon**, What Mattered Most
42 **Wylie & The Wild West Show**, Hey Mama
43 **Billy Montana**, Didn't Have You
44 **Holly Dunn**, I Am Who I Am
45 **Kathy Mattea**, Clown In Your Rodeo
46 **Hal Ketchum**, Stay Forever
47 **Western Flyer**, Cherokee Highway
48 **The Mavericks**, I Should Have Been True
49 **Rick Trevino**, Looking For The Light
50 **Doug Stone**, Faith In Me, Faith In You

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

John Anderson, Mississippi Moon
Ricky Lynn Gregg, To Find Where I Belong

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **TLC**, Red Light Special
2 **Live**, Lightning Crashes
3 **Boyz II Men**, Thank You
4 **The Notorious B.I.G.**, Big Poppa
5 **Sheryl Crow**, Strong Enough
6 **Green Day**, When I Come Around
7 **Offspring**, Gotta Get Away
8 **The Cranberries**, Ode To My Family
9 **Soul For Real**, Candy Rain
10 **Oasis**, Live Forever
11 **Hootie & The Blowfish**, Hold My Hand
12 **Dave Matthews Band**, What Would You Say
13 **Brandy**, Baby
14 **Bush**, Everything Zen
15 **Brownstone**, If You Love Me
16 **Tom Petty**, You Wreck Me
17 **Mary J. Blige**, I'm Goin' Down
18 **Dionne Farris**, I Know
19 **Rancid**, Salvation
20 **Sponge**, Plowed
21 **Duran Duran**, White Lines
22 **Van Halen**, Can't Stop Lovin' You
23 **Melissa Etheridge**, If I Wanted To
24 **Bad Religion**, Infected
25 **Letters To Cleo**, Here & Now
26 **The Stone Roses**, Love Spreads
27 **Jeff Buckley**, Last Goodbye
28 **Collective Soul**, Gel
29 **Hole**, Violet
30 **Slash's Snakepit**, Beggars & Hangers-On
31 **Adina Howard**, Freak Like Me
32 **Jayhawks**, Blue
33 **Type O Negative**, Black No. 1
34 **Madonna**, Take A Bow
35 **Belly**, Now They'll Sleep
36 **Matthew Sweet**, Sick Of Myself
37 **Candlebox**, Far Behind
38 **Smashing Pumpkins**, Disarm
39 **Stone Temple Pilots**, Vasoline
40 **Corrosion Of Conformity**, Clean My Wounds
41 **Extreme**, Hip Today
42 **Salt-N-Pepa**, Do You Want Me
43 **Pearl Jam**, Jeremy
44 **Aerosmith**, Crazy
45 **Aerosmith**, Amazing
46 **Sarah McLachlan**, Hold On
47 **Beastie Boys**, Sabotage
48 **Soundgarden**, The Day I Tried To Live
49 **Stone Temple Pilots**, Interstate Love Song
50 **Jamie Walters**, Hold On

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

Nine Inch Nails, Hurt
Elastica, Connection
Raphael Saadiq, Ask Of You

TNN

THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Garth Brooks**, Ain't Going Down
2 **Alan Jackson**, Song For The Life
3 **Lari White**, That's How You Know
4 **Shenandoah/Alison Krauss**, Somewhere In The...
5 **Boy Howdy**, True To His Word
6 **Tracy Lawrence**, As Any Fool Can See
7 **George Ducas**, Lipstick Promises
8 **Little Texas**, Amy's Back In Austin
9 **Neal McCoy**, For A Change
10 **Bryan White**, Look At Me Now
11 **Clay Walker**, This Woman And This Man
12 **David Ball**, Look What Followed Me Home
13 **Trisha Yearwood**, Thinkin' About You
14 **Randy Travis**, The Box
15 **Billy Ray Cyrus**, Deja Blue
16 **Joe Diffie**, So Help Me Girl
17 **Kenny Chesney**, Fall In Love
18 **Tim McGraw**, Refried Dreams
19 **Waylon Jennings**, Wild Ones
20 **Alison Krauss & Union Station**, When You
21 **Aaron Tippin**, She Feels Like A Brand...
22 **Wade Hayes**, I'm Still Dancin' With You
23 **Brooks & Dunn**, Little Miss Honky Tonk
24 **Tanya Tucker**, Between The Two Of Them
25 **Doug Stone**, Faith In Me, Faith In You
26 **Mark Chesnutt**, Gonna Get A Life
27 **John Michael Montgomery**, I Can Love You
28 **Sawyer Brown**, I Don't Believe In Goodbye
29 **Patty Loveless**, You Don't Even Know Who...
30 **Marty Stuart**, The Likes Of Me

★ ★ NEW ADDS ★ ★

John Berry, Standing On The Edge Of
Clint Black, Summer's Comin'
Mary Chapin Carpenter, House Of Cards
Dallas County Line, Honk If You Love To Honky Tonk
Kathy Mattea, Clown In Your Rodeo
Russ Taff, One And Only Love
Hank Williams, Jr., Hog Wild

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Madonna**, Take A Bow
2 **Eagles**, Love Will Keep Us Alive
3 **Sheryl Crow**, Strong Enough
4 **Melissa Etheridge**, If I Wanted To
5 **Hootie & The Blowfish**, Hold My Hand
6 **Elton John**, Believe
7 **Gloria Estefan**, Everlasting Love
8 **Bonnie Raitt**, You Got It
9 **Des'ree**, You Gotta Be
10 **Bruce Springsteen**, Streets Of Philadelphia
11 **R.E.M.**, Bang And Blame
12 **Dionne Farris**, I Know
13 **Boyz II Men**, On Bended Knee
14 **Tom Petty**, You Wreck Me
15 **Sheryl Crow**, All I Wanna Do
16 **Annie Lennox**, No More "I Love You's"
17 **John Mellencamp**, Wild Night
18 **Boyz II Men**, I'll Make Love To You
19 **Pretenders**, I'll Stand By You
20 **Vanessa Williams**, The Sweetest Days
21 **Bon Jovi**, Always
22 **Eric Clapton**, Tears In Heaven
23 **Babyface**, When Can I See You
24 **Melissa Etheridge**, I'm The Only One
25 **Melissa Etheridge**, Come To My Window
26 **Madonna**, Secret
27 **Tom Petty**, You Don't Know How It Feels
28 **Foreigner**, Until The End Of Time
29 **Des'ree**, Feel So High
30 **Gloria Estefan**, Turn The Beat Around

★ ★ NEW ADDS ★ ★

John Lee Hooker, Chill Out (Things Are Gonna Change)
Indigo Girls, Power Of Two
Abba, Dancing Queen
Raphael Saadiq, Ask Of You
Londonbeat, Come Back

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDED OUTLETS FOR THE WEEK ENDING APRIL 1, 1995

THE BOX

Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

2Pac, Dear Mama

BOX TOPS

Ice Cube, What Can I Do
TLC, Red Light Special
Too Short, C**ktales
Da Brat, Give It 2 You
Mary J. Blige, I'm Goin' Down
Stevie Wonder, For Your Love
Bone Thugs-N-Harmony, Foe The Love Of $
Rappin' 4-Tay, I'll Be Around
The Notorious B.I.G., Warning

ADDS

Big L, Put It On
Blackstreet, Joy
Brian McKnight, Crazy Love
Bruce Springsteen, Murder Inc.
8.U.M.S., Elevation
Changing Faces, Keep It Right There
Dis-N-Dat, Freak Ma Baby
Elastica, Connection
Fun-Da-Mental, Dog Tribe
Jamiri The Gifted One, Funk Soul Sensation
Kam, Pull Your Hoe Card
Lords Of The Underground, What I'm After
Mad Season, River Of Deceit
Madonna, Bedtime Story
Marilyn Manson, Lunchbox
Matthew Sweet, Sick Of Myself
Megadeth, A Tout Le Monde
95 South, Rodeo
Questionmark Asylum, Hey, Look Away
Raphael Saadiq, Ask Of You
Smif-N-Wessun, Wontime
Smooth, Mind Blowin'
Spragga Benz, A1 Lover
The Alkaholiks, The Next Level
Type O Negative, Black No. 1
Van Halen, Can't Stop Lovin' You
Various Artists, Freedom
Various Artists, Freedom (Rap Version)

MOR MUSIC TV

Continuous programming
11500 9th St N
St Petersburg, FL 33716

Al Green/Lyle Lovett, Ain't It Funny
Elton John, Believe
The Mavericks, I Should Heve Been True
Bob Seger, Night Moves
Barry Manilow, I Can't Get Started
John Berry, Standing On The Edge...
Jimmy Cliff, Hakuna Matata
John Tesh, Besbile Day
Jamie Walters, Hold On
Steve Perry, Missing You
Melissa Etheridge, If I Wanted To
Immortal Beloved, Ode To Joy
Tom Jones/Tori Amos, I Wanna Get...
John Michael Montgomery, I Can Love...
Bruce Springsteen, Murder Inc.
Gil Shaham, Winter
Donna Summer, Melody Of Love
Luther Vandross, Love The One Your With
Foreigner, Until The End...
Raul DiBlasio, Delicado

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Spearhead, Hola In The Bucket (ADD)
Tea Party, Fire In The Head (ADD)
Robbie Robertson, Ghost Dance (ADD)
Camille, Deeper Shade...(ADD)
Skid Row, My Enemy(ADD)
4 Non Blondes, Misty Mountain Hop (ADD)
Bootsauce, Hay Baby (ADD)
Bruce Springsteen, Murder Inc (ADD)
Grand Theft Canoe, Wicker Man (ADD)
Madonna, Bedtime Story (ADD)
Tricky, Overcome (ADD)
TLC, Red Light Special
Dionne Farris, I Know
Collective Soul, Gel
Portishead, Sour Times
Tragically Hip, Nautical Disaster
Offspring, Gotta Get Away
Sheryl Crow, Strong Enough
Nirvana, The Man Who Sold The World
Simple Minds, She's A River

MTV

MUSIC TELEVISION

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Green Day, When I Come Around
Veruca Salt, Seether
The Stone Roses, Love Spreads
Simple Minds, She's A River
Cranberries, Ode To My Family
Fito Paez, Mariposa Technicolor
Sheryl Crow, Strong Enough
Siouxsie And The Banshees, D Baby
Nirvana, The Men Who Sold The World
Sting/Pato Banton, The Cowboy Song
Soundgarden, Fell On Black Days
Elton John, Believe
Roxette, Run To You
Alejandra Guzman, Despertar
U2, Even Better...
Dionne Farris, I Know
Slash's Snake Pit, Beggars And Hangers On
Rosario, Estoy Aqui
Annie Lennox, No More I Love You's
Boyz II Men, On Bended Knee

Lightmusic

Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

Joe Cocker, Simple Things
Audio Adrenaline, Aka Public School
Steve Taylor, Smug
Newsboys, I Cannot Get You
Petra, Who Is On The Lord's...
Whitehead, Unchain
BeBe & CeCe Winans, Love Of My Life
Take 6, Biggest Part
Carman, Conviction
Donna McElroy, Part Of Me
Eric Champion, Touch
DC Talk, Nu Thang
M. W. Smith, Cross Of Gold
Margaret Becker, Deep Calling Deep
Dakoda Motor Co., Truth

Power Play Music Video Television

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Hootie & The Blowfish, Let Her Cry
Dave Stewart, Jealousy
Andru Donalds, Mishale
The Roots, Silent Treatment
Korn, Blind
Biohazard, Five Blocks...
Offspring, Gotte Get Away
Barkmarket, I Drown
PJ Harvey, Down By The Water
Massive Attack, Protection
Bush, Everything Zen
Foreigner, Until The End...
London Suede, We Are The Pigs
Annie Lennox, No More I Love You's
Sponge, Plowed
Boyz II Men, Thank You
Cruel Sea, Honeymoon Is Over
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Artists & Music

CONTINUUM HAS NEW STRATEGY, MANAGEMENT

(Continued from page 10)

sultant to the label since January 1994.

New people on his management team include Roger Holdredge, formerly of Virgin Records and CBS Records, as VP of sales and marketing; Wagner Bucci, late of TVT Records, as director of A&R; and Robyn Klein, a consultant handling international licensing. VP of business affairs Ted Weis has also taken on CFO duties. The full-time employee head count has been reduced from 32 last year to 11.

Tim Brack, the former president of the label, resigned last summer. His termination settlement is said to have cost the company more than $100,000.

The Cranford, N.J.-based label is part of a publicly traded company, the Continuum Group Inc. For the nine months that ended Sept. 30 (year-end figures were not ready at press time), the company reports that net revenues rose 6% to $1.15 million from $1.08 million in the same period the year before. But the gross profit margin plunged to 16% of gross revenues from 36% because of high product returns. And net losses ballooned to $5.3 million from $2.1 million because of the high returns and other factors such as costs of severing employment contracts, higher operating expenses to make and market Daltrey's album and other releases, the financial settlement of a terminated distribution deal, and the write-down of an investment in an interactive software firm, Enteractive.

Continuum had been distributed by Relativity Entertainment Distribution until last June. Since then, the label has been distributed domestically by Uni Distribution.

To obtain funds to run the company, Continuum sold its stake in Enteractive for $1 million and raised $1.38 million from a private sale of stock to foreign investors.

Despite the changes in management and finances, only one act, Daltrey, has been dropped from the small roster. Daltrey was released from his contract after one album, "A Celebration: The Music Of Pete Townshend And The Who." The remaining five acts are Rolling Stones drummer Charlie Watts, who records with a jazz quintet; Stones guitarist Ron Wood; R&B singer Bobby Womack; and the alternative bands Beautiful People and Red Red Groovy.

Continuum plans to release 17 albums this year, compared with only seven last year. But only one release will be from an act on the roster—the second album by Red Red Groovy in the fall. Most of the recordings will be compilations. As Miller says, "They're less expensive and they have a lower level of obsolescence."

One compilation that is showing signs of success is "Ska: The Third Wave," which contains material by 12 American groups—some unsigned—that play the Jamaican-style music. Some of the bands are Mustard Plug, Mephiskapheles, and Skavoovie & the Epitones. Released Feb. 28, the album debuted at No. 13 on Billboard's Top Reggae Albums chart on March 18. "We hope to take ska and break it open for a third time, as Chrysalis did in the late '70s with two-tone," says Miller.

Another recent compilation is "New Music From Woodstock, N.Y.," released Feb. 14, which features two songs from each of six unsigned acts (Go Van Go and Charles Lyonhart are two) that played at the Woodstock or Bethel festivals last year.

Set for March 28 release is "Livin' Lounge," a collection of alternative tracks by lounge-rock acts like the Lounge Lizards, Love Jones, Friends Of Dean Martin, Donkey, and Buster Poindexter.

Some of the acts on these compilations may be signed by Continuum, says Miller.

Before coming to Continuum, Miller had been VP of promotion at Imago Records, national director of developing artists at Virgin Records, and national director of rock promotion at Atco Records.

Continuum Group also includes In-House Marketing, a subsidiary begun last May that markets music for the label and other record companies.

Billboard Online Lowers Its Connect-Time Rates

NEW YORK—Billboard Online, the electronic-information service of the Billboard Music Group, has lowered its connect-time rates as of March 1, 1995. The change was made possible by tbe steady growth in usage in recent months.

The new rate structure is based on the elimination of the surcharges from all databases and a discounted usage rate applicable after 40 minutes of monthly usage. As in the past, there are no additional charges for printing, downloading, or saving information.

Billboard Online, launched last spring, provides access to each week's issue of Billboard. The service also offers access to 10 years of Billboard charts and 4 years of Billboard articles in full-text form. European airplay charts from Music & Media and Billboard's new London-based Music Monitor magazine are also available.

The extensive research archive also includes databases from the All Music Guide, Amusement Business magazine, the Recording Industry Assn. of America (gold and platinum certifications), and the Music Video Source.

Billboard Online, a co-venture with Houston-based Telescan Inc., requires a personal computer and a modem to gain access. Users pay a one-time charge for the software and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions. For further information and details on the new price plan, contact Vince Beese at 212-536-1402 or 800-449-1402.

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Titanic Russian Market Gets A Gauge

■ BY ERKIN TOUZMUHAMMAD

MOSCOW—One of the many consequences of the breakup of the Soviet Union has been the absence of reliable market data on the potentially vast but volatile Russian market.

With the decline of the monopoly status of Melodiya (Billboard, April 2, 1994), it has been difficult even for the area's major players to gauge the market's size and value.

Since at least 1992, IFPI has not issued figures on the Russian market or other former Soviet nations in its yearly round-up of world sales. By contrast, countries such as the Czech Republic and Hungary are now issuing data.

Last November, the Russian Phonographic Assn. was formed, although it is estimated that it will take some time before it can accurately calculate these statistics.

Meanwhile, independent music news agency Intermedia has attempted to evaluate the market on the basis of its research. The picture that has emerged is one of nascent but rapidly expanding sales in a marketplace rife with independent labels and ripe for mergers.

Rampant piracy also is of major concern in Russia, but some steps are being taken to address that issue.

Formatwise, the Russian market resembles that of underdeveloped Asian and African countries. In 1994, Russians bought about 270 million cassettes, 8 million CDs, and 5 million LPs. With a population of 160 million, this gives a per capita album sales figure of 1.77. CD player penetration is quoted by experts on electronic imports as 1.4%-1.6% of all households.

The CD market, almost nonexistent in 1988, grew from 300,000 units in 1991 to 5 million in 1993, rising to 8 million last year, while LP sales dropped from 89 million in 1989 to 5 million in 1994.

The CD single, a new format for Russia, did not make any noticeable impact on the market. While declining to release a specific figure, PolyGram says its CD single sales were successful.

Russian companies released only five singles last year. Typically, initial runs of CDs are 2,000-5,000 copies per title, and additional pressings are only ordered when stock is sold out.

The biggest CD sales so far have been 25,000 units for Vladimir Presnyakov's "Greatest Hits" and 20,000 for Time Machine's "Greatest Hits" (both titles were released in 1993).

Legal cassette sales can reach 500,000 units per title, while pirated copies of any given title can sell 10 times that amount.

Wholesale CD prices vary from $2 (for Chinese pirate copies) to $12 (legal imports). Russian repertoire varies from $4-$10. Retail prices are $3 (Chinese pirates), $5-$6 (Bulgarian pirates), and an average of $12-$15 for legitimate Russian and Western repertoire, which can sell for up to $25 in expensive stores. Prerecorded cassette prices are 60 cents to $1 wholesale, 80 cents to $1.40 retail.

RUSSIAN LABELS

Until 1988, the state-run Melodiya had a monopoly on the Russian record industry. Moscow-based Sintez Co. was the first independent label established, and by 1992 there were 30 labels. In 1993, 63 independent labels had sprung up, and last year 137 companies released at least one title on CD, cassette, or LP. Ninety-seven of the labels are Moscow-based, while St. Petersburg has 21 labels, and 14 are based in other towns.

According to Intermedia, the smaller companies are expected to merge with bigger ones this year, as competition increases.

Until 1994, there was strict specialization among labels, with some produc-

(Continued on next page)

Arcade To Take Music TV Abroad

■ BY WILLEM HOOS

AMSTERDAM—Dutch record and media company Arcade plans to establish music television stations in other European territories outside the Netherlands.

The company's Dutch, cable-delivered music channel MC 6 is due to begin broadcasting May 1 (Billboard, Feb. 25), and Arcade president and chairman Herman Heinsbroek now says he is keen to expand the concept to Belgium and Scandinavia.

Emphasizing that "all stations will get their own identity," Heinsbroek says he does not believe in the concept of pan-European TV. He is likely referring to MTV Europe, which services an area from the Caspian Sea to the Atlantic with the same set of programs.

In the Netherlands, MC 6 will broadcast 24 hours a day, seven days a week, and will focus on the 13-30 age group. Its core programming will be videoclips, but it will also carry lifestyle material on fashion and movies.

The man st the head of MC 6 is Lex Harding, who quit as managing director of youth-oriented Radio 538 to take the post. However, Harding is retaining his contacts with the radio station by joining its board of commissioners, and he says there will be close links between Radio 538 and MC 6.

MC 6—short for Music Channel 6—will also be a stimulus for the Dutch videoclip business, Harding says. Stating that MC 6 will focus on Dutch acts, he adds, "We will do our utmost to support the videoclip business as much as possible."

AWARDS ACROSS GLOBE SPOTLIGHT LOCAL TALENT

Japan's Top Sellers Named At Gold Disks

■ BY STEVE McCLURE

TOKYO—Dance/pop group trf, who at last year's Japan Gold Disk Awards ceremony was named best new domestic artist of 1993, went one better by winning the domestic artist of the year award after racking up more sales than any other Japanese act in 1994.

The five-member Avex Trax group sold 3.56 million singles and 3.89 million albums in the period from Jan. 21, 1994, to Jan. 20, 1995, marking one of the most meteoric rises to the top in Japanese music business history.

The Gold Disk Awards are sponsored by the Recording Industry Assn. of Japan and are sales-based.

The grand prix for best-selling domestic album went to "Impressions" by east west japan chanteuse Mariya Takeuchi on the strength of sales of 2.97 million units, which she achieved without changing her policy of not doing live shows.

(Continued on next page)

P'Gram's Izabelin Wins Big At Polish Fryderyks

■ BY RICK RICHARDSON

WARSAW—The Polish music industry has held its first set of awards. Called the Fryderyks after Fryderyk Chopin, PolyGram affiliate Izabelin Records was the major winner on the night with its artists taking 10 of the 18 awards.

The show was held March 19 in the Polski Theatre and was sponsored by Polish state radio and television, as well as by authors' society ZPAV and the Polish IFPI group.

Izabelin Records, of which PolyGram acquired a majority stake in August, claimed, among its other honors, best group with HEY, best female vocalist and best album through Edyta Bartoszewicz and her "Sen" album, and best debut with Kasia Kowolska.

In a country where politics is a potent force in all aspects of living, the awards were remarkably politics-free and achieved their aim of providing a platform for the best of Pol-

(Continued on next page)



Triple plays. EMI Classics enlisted six of the world's leading soloists to record the Beethoven Triple Concerto and the Schnittke Concerto For Three in the same week. After recording the Beethoven in Berlin with Itzhak Perlman, Daniel Barenboim, Yo-Yo Ma, and the Berlin Philharmonic Orchestra, the company went to Paris to tape the Schnittke with, pictured from left, Gidon Kremer, Mstislav Rostropovich, and Yuri Bashmet.

Arista U.K. MD Graham Resigns

LONDON—Diana Graham has resigned as managing director of Arista Records U.K., effective April 6. She is leaving "to pursue other interests," according to a statement issued by the company.

Graham has held the post since December 1992, when she joined Arista from BMG Music Publishing. Industry speculation about changes at the label's helm has grown in recent weeks.

BMG Records chairman John Preston will assume day-to-day responsibility for Arista U.K.

Preston says he wants to find a replacement for Graham "as soon as possible." Asked about the chances of that replacement being from within BMG—the names of Nigel Grainge and Chris Hill are prominent in industry gossip—Preston declines to speculate. Grainge, whose name is most prominent, and Hill used to run the Ensign imprint for the EMI-owned Chrysalis label, which boasted such acts as Sinead O'Connor and World Party. The duo was originally recruited by Graham to run a label for Arista, but ended up running the label's A&R department. Acts such as Coldcut and Alison Limerick were dropped, and Grainge and Hill signed more adult-oriented

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TITANIC RUSSIAN MARKET GETS A GAUGE

(Continued from preceding page)

ing only CDs and others only cassettes.

But last year, in an effort to ward off pirates, companies that were formerly cassette labels (Soyz, Becar, ZeKo) started releasing CDs, and the biggest CD companies (SNC, Sintez, General/Moroz) started printing cassettes. No later than a week after a new CD is released, it is usually pirated on cassette, so the legitimate record companies are striving to satiate the market with their cassettes; CD versions are usually released about a month after a title is out on cassette.

Approximately 95% of the cassettes in Russia are pirated.

LEGACY OF PIRACY

The USSR, with its lack of respect for international copyright treaties, provided a legacy of piracy that had been carried out at the state level. One of Russia's two CD plants, Moscow Experimental CD Plant, for the last four years was catering almost exclusively to the needs of pirate companies.

According to the Russian laws, what was considered as a violation of copyright and piracy in the rest of the world was totally legitimate locally. But on Nov. 4, 1994, Russia joined the Berne Copyright and Geneva Phonographic Conventions, even though there is no retroactive force to cover the Soviet period. This effectively legalizes piracy in the area of back-catalog, which is unprotected by the new treaty.

According to Intermedia, while most of the pirated product had been international releases, since August 1994 Russian labels have been facing the piracy of their local repertoire.

These pirated shipments initially came from the Czech republic's CZ plant, which were stopped immediately when the plant's authorities were told that the companies that placed orders didn't have licenses.

Because the Chinese are not very good with Russian, pirated product of Russian acts that is produced in China is noticeable for its amusing misspellings. Moscow CD Plant makes some equally funny mistakes: One CD proclaimed that any reproduction of its content is a "violation of applicable laws."

Russia's two cassette-manufacturing plants, Rostov and Kazan, also make unauthorized copies of local and Western repertoire; Kazan often doesn't bother to create new labels but just scans the original's cover.

Lots of pirated cassettes also have arrived from Poland, but recently they decided to make it easier and moved the duplication lines here.

MAJOR-LABEL INTEREST

The anticipated arrival of major multinational record companies in Russia is awaited with some ambivalence by observers here, who cite the experiences of other developing countries where the majors buy out poorer local labels and top local talent. Some retailers, which have constructed their businesses on parallel imports (a lot of companies have found loop holes in custom taxes, thus reducing the absurd 47.75% import tax on CDs) are also unhappy with their possible presence.

JAPAN'S TOP SELLERS NAMED AT GOLD DISKS

(Continued from preceding page)

The prize for domestic new artist of the year went to singer Miwako Fujitani (Nippon Columbia), after she sold 1.41 million singles and 141,354 albums in 1994.

In the overseas category, the RIAJ's artist of the year Gold Disk went to Mariah Carey (Sony Music Entertainment Japan), whose Japanese sales totaled 1.2 million singles and 2 million albums, mainly because of the success of her "Merry Christmas" album and the single "Lovers' Christmas" taken from it. That song was also 1994's top-selling foreign single, moving 1.09 million copies.

By comparison, 1993's No. 1 foreign single was "A Whole New World" by Brad Kane and Lea Salonga, which sold just 119,835 units, underscoring the strength of Carey's achievement in the Japanese market, where foreign singles do not usually fare well.

Not surprisingly, Carey also took top honors for foreign album of the year for "Merry Christmas," which sold 1.88 million units in Japan last year.

The prize for best new foreign artist went to Lisette Melendez (Sony Music Entertainment Japan), whose sales in Japan in 1994 were 38,899 singles and 403,551 albums.

Top music videos were "Sexy Six Show" by male idol group SMAP (Victor Entertainment) in the domestic category, and "Cross Road—The Best Of Bon Jovi" (Nippon Phonogram) in the foreign category.

FRYDERYKS WINNERS

(Continued from preceding page)

ish talent.

Among the artists benefiting from the exposure as award-winners are male vocalist of the year Stanislaw Sojka, whose challenging lyrics and blues-folk style has elevated him to almost legendary status here; Anita Lipnicka whose "Zanim Zrozumiesz" won best song; Henryk Gorecki, whose Symphony No. 3 on Nonesuch charted in the U.K. and won best classical album; and favorite party band De Mono, which earned the best dance album award. Best foreign album went to Pink Floyd's "The Division Bell."

The Fryderyks are voted on by a panel of music industry professionals and journalists.

The Russian Market

Labels structure

Year	Total amount of labels
1987	1
1988	4
1989	5
1990	4
1991	21
1992	40
1993	88
1994	168

Growth in CD Sales

Year	Million units
1991	0.3
1992	1
1993	3
1994	8

Russian Cassette Market Structure (1994)

1. Pirate Russian Repertoire	56%
2. Pirate Western Repertoire	38%
3. Legal Russian Repertoire	6%

Russian CD Market Structure (1994)

1. Pirate Western Repertoire	63%
2. Parallel Import (Western Repertoire)	17%
3. Legal Russian Repertoire	12%
4. Pirate Russian Repertoire	4%
5. Legal Import (Western Repertoire)	3%

Russian Market: Format Split (1994)

1. Cassette	95%
2. CD	3%
3. LP	2%

Piracy: Format Split (1994)

1. Cassette	97%
2. CD	2%
3. LP	1%

All charts are copyrighted by InterMedia Agency (Moscow).

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New Warner, Reprise Acts Are Poised For Int'l Focus

HOME & ABROAD™

by Thom Duffy

MEETING IN AMSTERDAM, in late winter 1994, Warner Music International affiliates joined U.S. executives from Warner Bros. Records to discuss young American acts that might become priorities across the Atlantic in the months ahead.

The decision was made to focus on two rising bands—**Biohazard** and **Green Day**. Both groups subsequently msde significant commercial impact abrosd through the combined efforts of their American and international labels, ss well as the artists and their msnagers (Billboard, June 25, 1994). Biohazard went top 10 in Germany with the Warner Bros. release "State of the World Address." And while Green Day's "Dookie" on Reprise has exploded in the U.S., the album also has gone on to sell more than 1.4 million units outside the States, according to the label.

Tbe Warner snd Reprise rosters of established and superstar acts naturally remain a priority for the Warner Music International (WMI) labels. But the lessons offered by Green Day and Biohazard were fresh in mind when U.S. Warner execs went to Milan in late February for this yesr's international marketing meeting.

On hand were **Steven Baker** and **Howie Klein**, the newly named presidents of Warner Bros. and Reprise, respectively. The changing of the guard at the U.S. labels was further in evidence with the increased number of alternative acts under discussion: **Alanis, Babes In Toyland, Bad Brains, Filter, the Flaming Lips, the Goo Goo Dolls, the Muffs, the Poster Children,** and **Mudhoney,** among others.

"What we're doing is we're focusing on new and developing acts, while obviously keeping a firm commitment to an established roster," ssys **Steve Margo,** VP of international with Warner Bros. Records in Los Angeles.

The gathering in Milan was not the first opportunity for the WMI labels to hear the new Warner and Reprise artists. Margo had been on the road well in advance of the meeting, soliciting reaction to tapes sent out earlier.

"My job is to listen very carefully to what the Warner Music companies overseas are telling us," says Margo, "reacting to what the markets want, as well as what the American companies want."

Anyone with just a bit of historical perspective on the international music business will recognize in Margo's statement the new balance of power between U.S. record companies and their counterparts abroad. At one time, international labels were largely dependent on American repertoire. That's no longer the case.

As a result, for each of the multinational record companies, the process of breaking new artists across borders is more of a collaboration than ever. "You can tell people how to do business," ssys Margo, "but the best way is to listen very careful to what people are telling you."

And the Warner Music Internstional executives were telling their American cohorts that, to effectively sell new U.S. talent abrosd, the acts need to visit their markets repeatedly, for press, for promotion, for touring. Green Day, for example, traveled to Europe three times in 1994 before "Dookie" had gone platinum in America.

"And we need to make the acts available," says Margo. "We're getting in very early with the managers and artists and taking about a year-long plan so we can fit in all the requirements for international and domestic."

That planning is already evident. After supporting **Pearl Jam** on an Asia-Pacific tour, Mudhoney hit major markets in Germany in March and will begin a longer European tour in late April. Bad Brains play dates in Canada in May before touring Europe in June. The Muffs have festival and headlining shows on tap in Europe in early summer. Filter will play American shows this summer and then ride that wave of attention across the Atlantic in September. Pop-friendly Alanis is likely to see European radio promotion in multiple markets abroad in the near future.

With this new commitment to market its rising acts, as well as its superstars in the international arens, Margo says, "What we're trying to do is take Warner Bros. into the next chapter of its history."

BORDER CROSSINGS: **The Cruel Sea,** the act which swept the 1994 ARIA Awards with its Red Eye/Polydor Australia album "The Honeymoon Is Over," opens an American tour Wednesday (29) at the Troubador in Los Angeles in support of the album's release by A&M in the U.S. It's not to be missed... **Billy Swan's** 1974 chart-topping hit "I Can Help" has taken on new life by being featured in TV commercials in France, Germsny, the U.K., Canada, and Australia. Swan opens a U.K./Ireland tour April 8 in London.

Home & Abrood is a biweekly column spotlighting the octivity of the internotionol music business ond ortists outside their native morkets. Informotion may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or foxed to 44-171-323-2316.

Tring Still Awaiting Stevens Case Outcome

French Court To Decide A Current Damages Sum

■ BY JEFF CLARK-MEADS

LONDON—A battle between budget record company Tring International and the internstional record industry still awaits the final bell—more than two years after the two sides climbed into the ring.

At the center of the dispute is the question of who owns the rights to s Cst Stevens album. Though Tring has successfully made conciliatory noises over the issue in the U.K., a court in France is still to decide the level of damages Tring will have to pay after releasing the album without the proper authorization.

Tring and the record industry—as represented by internstional labels body IFPI—began their current battle when Tring's stand at MIDEM 1993 was raided and the company expelled from the market. Tring subsequently hsd the ban overturned by a court in Paris.

Tring was expelled after IFPI complaints that it did not own the rights to the Cat Stevens material it was displsying.

When that question of ownership csme before the French courts, an expert was appointed to decide whether Tring did own the rights. He concluded the company did not; his announcement on the level of damages Tring will have to pay is, though, still awaited.

The roots of the dispute go back even further to November 1992 when Island Records in the U.K. issued proceedings against Tring over the Cst Stevens album and three Bob Marley tracks.

In May 1993, Tring then counterclaimed against Island over Island's handling of six other Marley tracks, a dispute that, again, has yet to be settled.

The Stevens dispute came to an end in the U.K. in January when Tring paid 15,000 pounds ($23,700) to the British High Court as settlement of Island's claim.

A statement from Tring at the time pointed out that the company hsd obtained the licenses for the Stevens and Marley material "in good fsith" from "two separate third parties." The statement went on: "In preparing its case, Tring has made further extensive enquiries of the licensors of the Cat Stevens album and others (including the licensor's lawyers) from whom the licensor had claimed to have acquired the rights.

"Having completed its investigations, Tring now considers the licensor's claim to be able to exploit the Cat Stevens album open to doubt. Notwithstanding its past good faith dealings, in view of this doubt, Tring is paying 15,000 pounds into court as settlement of Island's entire claim relating to cat Stevens."

Tring's joint chief executive Mark Frey said, "We acted in good faith and regret that, on this occession, it appears our licensor let us down."

Of the continuing inquiries in France, Tring says, "This is an unnecessary investigation, which Tring cannot understand and seems completely pointless."

Stating tbat sales of the Cat Stevens album in France amounted to only 200, the company says, "All sales on the product in question were stopped over two years ago as soon as it was discovered there was a discrepancy."

Also, Tring International has agreed to cease marketing the album "Cher—Holdin' Out For Love" and to destroy all stocks following a complaint from PolyGrsm U.K. Tring states that, after discussion with PolyGram, it now accepts its licensor did not have the rights to license the album. Tring has agreed to pay undisclosed damages to PolyGram.

Meanwhile, Tring is entering the video business. Tring Video Limited will continue the company's budget philosophy, with tapes dealer-priced at 1.90 pounds and 2.55 pounds allowing retail prices of 2.99 pounds and 3.99 pounds ($4.72 and $6.30). The tapes will comprise children's programs, sports, fitness, cooking, and TV drsma.

Gaelic Spanish Go (Even More) Global

■ BY HOWELL LLEWELLYN

MADRID—They call themselves Celtas Cortos, their instruments include bagpipes, fiddles, flutes, and accordions, and their sound could be from any of the Gaelic regions of Western Europe—but the eight members of this Spanish band, which is arousing interest throughout Europe, cannot boast a drop of Celtic blood between them.

"They are a group of friends from the central Spanish city of Valladolid, who have all studied music and share a passion for the Gaelic sound," says Yann Barbot, head of international exploitation at Warner Music Spain. "And they have one of the best live acts anywhere at the moment."

After a year of testing the water with Celtas Cortos and discovering that their formula works wonders, especially in France and Germany, Warner has decided to launch the band in Europe in 1995. Barbot expects Celtas Cortos to be Spain's most successful export in Europe since EMI's Heroes Del Silencio drove German audiences into a frenzy three years ago.

"Last year was very promising," says Barbot. "They went down extremely well in Germany, France, Holland, and Switzerland, and even in Mexico. For example, in December they packed a 1,200-capacity hall in Paris, where everybody was frantically dancing after just a couple of numbers."



CELTAS CORTOS

Since Celtas Cortos first won national attention in Spain in 1992, they have been compared to the early Pogues. Not without reason, their sound is unmistskably Gaelic, and their live shows are frenetic. They played at this year's MIDEM festival as part of Music & Media/MCM's "Border Breakers" concert series, after which they sold out 10 concerts in Germany to wild acclaim.

"France and Germany are the two territories where Warner locally have taken Celtas Cortos to heart, so they are the places we'll be concentrating on initially," says Barbot, who is from Brittany, the only Gaelic part of France.

He hopes the band's success will spread from there, but admits that both Britain and Latin America are difficult regions in which to sell Celtic music, in the former case because the band's music is sung in Spanish and there is plenty of very good "homegrown" product, especially from Ireland.

Warner Music Europe's director of group snd affiliate repertoire Rainer Focke says Warner will concentrate on breaking the act in these two territories for the present. "The best thing with a band like this is just to keep them touring, keep working their album, and grow their audience from that. The language is Spanish, but their music is basically international."

Celtas Cortos will be marketed by Warner's affiliates, EastWest Germsny and Carrere/EastWest in France. "We've got realistic expectations of how many they can sell, and we're not kidding ourselves that we'll

(Continued on page 50)

GRAHAM RESIGNS

(Continued from page 45)

acts such as Ezio.

Pressed on the reason for Graham's departure, Preston reiterates the company statement that it came about via "mutual understanding."

Graham is one of only three women to run a major label in the U.K. The first was Lisa Anderson, who was sppointed by Preston to head RCA U.K. at the end of the 1980s. Anderson is now executive producer of the Brit Awards show and an independent industry consultant. The other is Moira Bellas, who is mansging director of WEA U.K.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 3/27/95

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	WOW WAR TONIGHT H JUNGLE WITH T POLYDOR
2	1	OVERNIGHT SENSATION TRF POLYDOR
3	2	RA-RA-RA MAKI OOGURO B-GLAM
4	4	MAICCA EAST END X YURI EPIC/SONY
5	3	DREAMS CAN COME TRUE THANK YOU EPIC/SONY
8	6	KISEKI NO HOSHI KEISUKE KEIUKE KUWATA & MR. CHILDREN VICTOR/TOY'S FACTORY
7	9	SO-YA-NA WEST END X YURI EPIC/SONY
8	8	HELLO MASAHARU FUKUYAMA BMG/VICTOR
9	7	MASQUERAOE TRF AVEX TRAX
1D	1D	TSUYOI KIMOCHI TSUYOI AI KENJI OZAWA TOSHIBA/EMI
		ALBUMS
1	1	ZARO FOREVER YOU B-GLAM
2	2	TAMIO OKUDA 29 SONY
3	9	KOME KOME CLUB DECADE SONY
4	NEW	ACCESS ACCESS LIVE ONES '93-'94 TOUR FUN HOUSE
5	NEW	ACCESS ACCESS LIVE ZERO '93-'94 TOUR FUN HOUSE
6	6	MIHO NAKAYAMA COLLECTION III KING
7	5	TOMOYASU HOTEI GUITARHYTHM FOREVER VOL. 1 TOSHIBA/EMI
8	4	ASKA NEVER END TOSHIBA/EMI
9	NEW	BRUCE SPRINGSTEEN GREATEST HITS SONY
1D	NEW	YUI NISHIWAKI KOISHITEITA JIKAN GA WASURERUTAMENO JIKAN KING

NETHERLANDS (Stichting Mega Top 50) 3/25/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ALICE, WHO THE... IS ALICE GOMPIE RPC/DURECO
2	2	ETERNITY SNAP ARIOLA
3	4	SO IN LOVE WITH YOU DUKE VIRGIN
4	5	THINK TWICE CELINE DION SONY
5	8	MOVE YOUR ASS SCOOTER EDEL
8	NEW	HERE I GO 2 UNLIMITED BYTE
7	3	NO LIMIT IRENE MOORS/SMURFEN EMI
8	1D	FUNK IT UP T.D.F. POLYDOR
9	NEW	SET YOU FREE N-TRANCE CNR MUSIC
10	NEW	LAAT ME AU TOCH NIET AILEEN CLOUSEAU EMI MUSIC
		ALBUMS
1	NEW	NIGHTCRAWLERS PUSH THE FEELING ON MERCURY
2	4	SCARLET INDEPENDENT LOVE SONG WARNER
3	NEW	SPARKS WHEN DO I GET TO SING:. ARIOLA
4	NEW	E-ROTIC FRED COME TD BED DURECO
5	8	GREEN DAY LONG VIEW WARNER
6	NEW	ALLEZ MAMA JE LIEGT DAT JE BARST KOCH
7	NEW	WET WET WET JULIA SAYS MERCURY
8	1D	GROOVEYARD WATCH ME NOW MIDTOWN
9	NEW	MARIANNE WEBER JE HOEFT JE OGEN NIET DINO MUSIC
1D	NEW	KATHY SLEDGE ANDTHER STAR ZOMBA

AUSTRALIA (Australian Record Industry Assn.) 3/26/95

THIS WEEK	LAST WEEK	
		SINGLES
1	2	HERE'S JOHNNY HOCUS POCUS SHOCK
2	1	ANOTHER NIGHT M.C. SAR & REAL MCCOY BMG
3	3	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
4	7	THINK TWICE CELINE OION EPIC
5	5	ODE TO MY FAMILY CRANBERRIES ISLAND
8	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	6	A GIRL LIKE YOU EDWYN COLLINS MDS
8	12	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
9	17	SKY HIGH NEWTON FESTIVAL
1D	14	SOMEDAY I'LL 8E SATURDAY NIGHT BON JOVI JAMBCO/MERCURY
11	1D	SELF ESTEEM OFFSPRING SHOCK
12	8	PURE MASSACRE SILVERCHAIR MURMUR/SONY
13	11	HOT HOT HOT ARROW FESTIVAL
14	18	WHEN I COME AROUND GREEN DAY WARNER
15	9	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
16	NEW	DIGGING THE GRAVE FAITH NO MORE LIBERATION/ FESTIVAL
17	16	NO MORE "I LOVE YOU'3" ANNIE LENNOX ARISTA
18	15	TAKE A BOW MADONNA WARNER
19	13	ZOMBIE CRANBERRIES ISLAND
20	19	COME BACK LDNDONBEAT BMG
		ALBUMS
1	1	GREEN DAY DOOKIE WARNER
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	4	PEARL JAM VITALOGY EPIC
4	6	OFFSPRING SMASH SHOCK
5	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	9	CELINE OION THE COLOUR OF MY LOVE EPIC
7	5	ANNIE LENNOX MEDUSA ARISTA
8	NEW	JUNK THEATRE THINGS OF STONE & WOOD COLUMBIA/SONY
9	1D	ENYA THE CELTS WARNER
1D	12	SOUNDTRACK PULP FICTION MCA
11	7	CLIFF RICHARD THE HIT LIST EMI
12	13	TOMMY & PHIL EMMANUEL TERRA FIRMA COLUMBIA
13	8	HI FI WAY YOU AM I ROOWARNER
14	11	YANNI LIVE AT THE ACROPOLIS BMG
15	NEW	CHIEFTAINS THE LONG BLACK VEIL BMG
16	NEW	CRANBERRIES EVERYBODY ELSE IS... ISLAND
17	NEW	PEARL JAM TEN EPIC/SONY
18	14	SOUNDTRACK FORREST GUMP EPIC
19	NEW	PEARL JAM VS. EPIC/SONY
20	17	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN

CANADA (The Record) 3/13/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	SUKIYAKI 4 P M. NEXT PLATEAU/PGD
2	3	ALWAYS BON JDVI MERCURY/PGD
3	2	SECRET MADONNA MAVERICK/WEA
4	4	DN BENDED KNEE BOYZ II MEN MOTOWN/PGD
5	5	LOVE IS ALL ARDUNO WET WET WET LONDON/PGD
8	14	ANOTHER DAY WHIGFIELD QUALITY/SONY
7	6	RIGHT BESIOE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
8	15	TAKE A BOW MADONNA MAVERICK/WEA
9	8	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
1D	2D	SHORT DICK MAN 2D FINGERS ZOO/BMO
11	11	GO DN MOVE REEL II REEL QUALITY/PGD
12	7	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
13	NEW	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
14	9	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
15	NEW	SATURDAY NIGHT WHIGFIELD QUALITY/PGD
18	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFFEN/UNI
17	10	TURN THE BEAT AROUND G. ESTEFAN EPIC/SONY
18	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
19	13	INSENSITIVE JANN ARDEN A&M/PGD
20	16	PRACTICE WHAT... BARRY WHITE A&M/PGD
		ALBUMS
1	1	8. SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
2	2	GREEN DAY DOOKIE REPRISE/WEA
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
4	6	S. CRDW TUESDAY NIGHT MUSIC CLUB A&M/PGD
5	4	EAGLES HELL FREEZES OVER GEFFEN/UNI
8	5	NIRVANA MTV UNPLUGGED IN NEW YDRK DGC/UNI
7	7	OFFSPRING SMASH EPITAPH
8	8	VAN NALEN BALANCE WARNER BROS./WEA
9	9	8DYZ II MEN II MOTOWN/PGD
1D	15	VARIOUS ARTISTS DANCE MIX USA 95 QUALITY/ SONY
11	1D	PEARL JAM VITALOGY EPIC/SORY
12	11	WEEZER WEEZER DGC/UNI
13	14	GARTH BROOKS THE HITS CAPITOL/CEMA
14	12	JANN ARDEN LIVING UNDER JUNE A&M/PGD
15	16	PORTISHEAD DUMMY LONDON/PGD
18	13	VARIDUS ARTISTS AWESOME 4 POLYTEL/PGD
17	NEW	VARIDUS ARTISTS THE LION KING HOLLYWOOD/WEA
18	NEW	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
19	NEW	BON JOVI CROSS ROAD MERCURY/PGD
20	NEW	LIVE THROWING COPPER MCA/UNI

GERMANY compiled by Media Control 3/21/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	CONDUEST OF PARADISE VANGELIS EASTWEST
2	4	SCATMAN JOHN SCATMAN BMG/ARIOLA
3	2	OLD POP IN AN OAK REDNEX ZYX
4	3	SHORT OICK MAN 2D FINGERS ZYX
5	5	MOVE YOUR ASS SCOOTER CLUB TOOLS/EDEL
8	1D	COMPUTERLIEBE DAS MODUL URBAN/MOTOR
7	7	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	8	DISCO FANS STAR WASH DANCE POOL
9	12	'74- '75 CONNELLS INTERCORD
1D	13	AOIEMUS ADIEMUS ELECTROLA
11	6	ZOMBIE CRANBERRIES ISLAND/MERCURY
12	9	WHEN DO I GET TO... SPARKS BMG/ARIOLA
13	11	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
14	14	JA KLAR SCHWESTER S BMG/ARIOLA
15	NEW	THE FIRST THE LAST ETERNITY SNAP BMG/ARIOLA
18	18	ACH DU MEINE NASE SANDMANN'S DUMMIES ARIOLA
17	NEW	BABYLON PRINCE ITAL JOE/MAR EASTWEST
18	17	COTTON EYE JOE REDNEX ZYX
19	16	TEARS DON'T LIE MARK' OH URBAN/MOTOR
20	NEW	HARDCORE VIBES OUNE URBAN/MOTOR
		ALBUMS
1	3	8RUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	1	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
3	2	CRANBERRIES NO NEED TD ARGUE ISLAND/ MERCURY
4	19	REDNEX SEX & VIOLINS ZYX
5	4	MADONNA BEDTIME STORIES SIRE
6	13	FURT IN THE SLAUGHTERHDUSE THE HEARING OF THE SENSE OF B SPV
7	6	GREEN DAY DOOKIE REPRISE
8	5	KELLY FAMILY OVER THE HUMP KEL LIFE/EDEL
9	7	WESTERNHAGEN AFFENTHEATER WEA
1D	9	OFFSPRING SMASH EPITAPH
11	NEW	ANNIE LENNOX MEOUSA ARISTA
12	14	NIEOECKEN LEOPARDEFELL EMI
13	1D	8ON JOVI CROSS ROAD JAMBCO/MERCURY
14	NEW	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME METRONOME
15	15	H-BLOCKX TIME TD MOVE ARIOLA
18	12	STING FIELDS OF GOLD A&M
17	11	SCHWESTER'S S IST SOWEIT MCA
18	8	MARK' ON NEVER STOP THAT FEELING URBAN/ MOTOR
19	NEW	CONNELLS RING INTERCORD
20	16	SIMPLE MINDS GOOD NEWS FROM... VIRGIN

FRANCE (SNEP/IFOP/Tite-Live) 3/11/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	6	RESPECT ELLIANCE ETHNIK VIRGIN
4	3	SHORT OICK MAN 2D FINGERS EMI
5	7	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
8	4	ALWAYS BON JOVI JAMBCO/MERCURY
7	6	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEDFFREY & TONTON VIRGIN
-8	1D	ALL I WANNA DO SHERYL CROW POLYGRAM
9	8	STAY ANOTHER OAY EAST 17 LONDON
1D	9	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
11	17	YOUR SONG BILLY PAUL VERSAILL
12	NEW	MEGAMIX ICE MC POLYGRAM
13	12	COTTON EYE JOE REDNEX JIVE
14	16	REGULATE WARREN G & NATE DOGG ISLAND
15	13	SECRET MADONNA WARNER
16	14	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
17	11	SATURDAY NIGHT WHIGFIELD POLYGRAM
18	18	IS THIS THE LOVE MASTERBOY BARCLAY
19	2D	JE T'ATTENDS AXELLE RED VIRGIN
20	19	8ELIEVE ELTDN JOHN POLYGRAM
		ALBUMS
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	3	SOUNDTRACK THE LIDN KING WALT DISNEY
4	NEW	DALIDA COMME SI J'ETAIS LA CARRIERE
5	NEW	ANNIE LENNOX MEDUSA ARISTA
8	18	JEAN FERRAT FERRAT '95 SONY
7	NEW	SOUNDTRACK IMMORTAL BELOVED SONY
8	5	JOHN LEE HOOKER CHILL OUT VIRGIN
9	9	M.C. SOLAAR PROSE COMBAT POLYGRAM
10	8	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
11	NEW	EDWYN COLLINS GORGEOUS GEORGE VIRGIN
12	4	MASTERBOY DIFFERENT DREAMS BARCLAY/ POLYGRAM
13	13	SOUNOTRACK PULP FICTIDN MCA
14	11	OFFSPRING SMASH PIAS
15	NEW	SOUNOTRACK PRET-A-PORTER SONY
18	7	HUBERT FELIX THEIFAINE PARIS-ZENITH SONY
17	6	ALAIN SOUCHON C'EST DEJA CA VIRGIN
18	1D	SLASH'S SNAKEPIT IT'S FIVE O'CLOCK SOMEWHERE GEFFEN
19	19	ELLIANCE ETHNIK SIMPLE ET FUNKY VIRGIN
20	12	S. CROW TUESDAY NIGHT MUSIC CLU8 A&M

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	
		SINGLES
1	5	LOVE CAN BUILD A BRIDGE CHER, C. HYNDE & N. CHERRY WITH E. CLAPTON LONDON
2	9	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
3	1	THINK TWICE CELINE DION EPIC
4	3	TURN ON, TUNE IN... FREAK POWER 4TH+B'WAY
5	2	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
6	NEW	JULIA SAYS WET WET WET PRECIOUS ORGANISATION
7	4	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
8	6	THE BOMB! BUCKETHEADS POSITIVA
9	1D	WHOOPS NOW/WHAT'LL I DO J. JACKSON VIRGIN
10	7	AXEL F/KEEP PUSHIN' CLOCK MEDIA/MCA
11	NEW	LET IT RAIN EAST 17 LONDON
12	NEW	DLD POP IN AN OAK REDNEX INTERNAL AFFAIRS
13	18	ONE MAN IN MY HEART HUMAN LEAGUE EASTWEST
14	NEW	ALWAYS SOMETHING THERE TO REMIND ME TIN TIN OUT FEATURING ESPIRITU WEA
15	14	YOU GOTTA 8E DES'REE DUSTED SOUND/SONY
16	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 1ST AVENUE/COLUMBIA
17	11	WAKE UP BOO! BOO RADLEYS CREATION
18	NEW	ORRIGINAL LEFTFIELD FEATURING TONI HALLIDAY HARD HANDS/COLUMBIA
19	15	POISON PRODIGY XL RECORDINGS
20	NEW	SUDDENLY SEAN MAGUIRE PARLOPHONE
21	16	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
22	NEW	HERE I GO 2 UNLIMITED PRL CONTINENTAL
23	12	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
24	13	REACH UP PERFECTO ALLSTARZ PERFECTO/ EASTWEST
25	17	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
26	20	INOEPENDENT LOVE SONG SCARLET WEA
27	19	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
28	NEW	PERFECT DAY DURAN DURAN PARLOPHONE
29	NEW	DO YOU SEE WARREN G RAL/ISLAND
30	27	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
31	NEW	LET LOVE SHINE AMOS MORE PROTEIN/POSITIVA
32	22	SOME PEOPLE SAY TERRORVISION TOTAL VEGAS
33	NEW	ALL I ASK OF MYSELF IS THAT I HOLD TOGETHER NED'S ATOMIC DUSTBIN SONY
34	NEW	IT'S A LOVING THING C8 MILTON LOGIC
35	NEW	(DON'T FEAR) THE REAPER APOLLO 440 STEALTH SONIC
36	31	ROCKIN' MY BDOY 49-ERS FEATURING ANN-MARIE SMITH MEDIA/MCA
37	24	8ELIEVE ELTON JOHN ROCKET
38	21	OIGGING THE GRAVE FAITH NO MORE SLASH
39	23	I CAN'T BE WITH YOU CRANBERRIES ISLAND
40	NEW	I THOUGHT I MEANT THE WORLD TO YOU ALYSHA WARREN WILD CARD

THIS WEEK	LAST WEEK	
		ALBUMS
1	NEW	ELASTICA ELASTICA DECEPTIVE
2	1	ANNIE LENNOX MEOUSA RCA
3	2	CELINE DION THE COLOUR DF MY LOVE EPIC
4	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	NEW	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME SLASH
8	NEW	RADIDHEAD THE BENDS PARLOPHONE
7	5	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM/TV
8	NEW	STEVIE WONDER CONVERSATION PEACE MOTOWN
9	4	8LUR PARKLIFE FOOD/PARLOPHONE
1D	11	8EAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
11	6	KIRSTY MACCOLL GALORE VIRGIN
12	13	CRANBERRIES NO NEED TO ARGUE ISLAND
13	8	JIMMY NAIL CROCODILE SHOES EASTWEST
14	14	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
15	NEW	JANET JACKSON JANET/JANET REMIXED VIRGIN
18	9	MIKE & THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN
17	7	SMITHS SINGLES WEA
18	20	PORTISHEAD DUMMY GO! BEAT
19	16	BON JOVI CROSS ROAD JAMBCO/MERCURY
20	15	OASIS DEFINITELY MAYBE CREATION
21	NEW	MOBY EVERYTHING IS WRONG MUTE
22	12	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
23	1D	DEL AMITRI TWISTED A&M
24	18	GARTH BRDOKS THE HITS LIBERTY
25	17	STING FIELDS OF GOLD A&M
28	34	GREEN DAY DOOKIE REPRISE
27	19	MASSIVE ATTACK PROTECTION/NO PROTECTION VIRGIN
28	NEW	MEGADETH YOUTHANASIA/HIDDEN TREASURE CAPITOL
29	4D	LEFTFIELD LEFTISM HARD HANDS/COLUMBIA
30	24	ETERNAL ALWAYS & FOREVER 1ST AVENUE/EMI
31	26	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
32	21	MAXINQUAYE TRICKY 4TH+B'WAY
33	23	VANESSA-MAE VIOLIN PLAYER EMI
34	NEW	EAST 17 STEAM LONDON
35	32	ANNIE LENNOX DIVA RCA
36	38	WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ZTT
37	29	R.E.M. MONSTER WARNER BROS.
38	NEW	OFFSPRING SMASH EPITAPH
39	22	PJ HARVEY TD BRING YOU MY LOVE ISLAND
40	31	8DB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL

ITALY (Musica e Dischi) 3/20/95 (FIMI) 3/15/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	8ELIEVE ELTDN JOHN ROCKET
2	3	NO MORE "I LOVE YOU'3" ANNIE LENNOX RCA
3	6	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST
4	2	LICK IT 2D FINGERS TIME/DOWNTOWN
6	4	SENZA AVERTI DUI/FINALMENTE TU 883/ FIORELLO RTI MUSIC/F.R.I
8	NEW	8E MY LOVER LA BOUCHE ARIOLA
7	5	GENTE COME NOI IVANA SPAGNA EPIC
8	1D	MOVE YOUR ASS SCOOTER EDEL/CLUB TOOLS
9	9	8EDTIME STORIES MADONNA MAVERICK/SIRE
1D	NEW	LET ME BE TALEESA TIME
		ALBUMS
1	1	LE REGAZZE NERI PER CASO EASY
2	6	ANNIE LENNOX MEDUSA ARISTA
3	3	FIORELLO FINALMENTE TU RTI MUSIC
4	7	CRANBERRIES• NO NEED TD ARGUE ISLAND
5	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	4	SPAGNA SIAMO IN DUE EPIC
7	5	GIANLUCA GRIGNANI DESTINAZIONE PARADISO MERCURY
8	8	SPIRITO LITFIBA IRA S.R.L.
9	9	ANDREA BOCELLI BOCELLI SUGAR/RTI MUSIC
1D	1D	MARCO MASINI IL CISLO DELLA VERGINE RICORDI

SPAIN (TVE/AFYVE) 3/11/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ZOMBIE ORORO MAX MUSIC
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
3	3	NO MORE "I LOVE YOU'3" ANNIE LENNOX ARISTA
4	NEW	BABY BABY CORONA BLANCO Y NEGRO
5	NEW	OVERNESS L. JUNIOR QUALITY MADRID
8	5•	DANCING WITH TEARS IN MY EYES CABBELLERO MAX MUSIC
7	8	LET ME BE TALEESA MAX RECORDS
8	8	MOVE YOUR ASS SCOOTER BLANCO Y NEGRO
9	6	TAKE A TOKE C+C MUSIC FACTORY SONY
1D	1D	COTTON EYE JOE REDNEX RCA
		ALBUMS
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	NEW	EL DORADO REVOLVER WARNER
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	DUNCAN DHU TEATRO VICTORIA EUGENIA DRO
5	NEW	ANNIE LENNOX MEOUSA ARISTA
8	3	[illegible]
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
8	5	BON JOVI CROSS ROAD JAMBCO/MERCURY
9	8	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
10	7	GREEN DAY DOOKIE WARNER

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 3/25/95 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HERE COMES THE HOTSTEPPER** INI KAMOZE COLUMBIA
2	3	**ZOMBIE** CRANBERRIES ISLAND
3	2	**THINK TWICE** CELINE DION EPIC
4	5	**OLD POP IN AN OAK** REDNEX JIVE
5	9	**PUSH THE FEELING ON** NIGHTCRAWLERS FFRR
6	4	**MOVE YOUR ASS** SCOOTER CLUB TOOLS
7	8	**SHORT DICK MAN** 2D FINGERS S.O.S
8	10	**COTTON EYE JOE** REDNEX JIVE
9	6	**TEARS DON'T LIE** MARK' OH URBAN/MOTOR
10	7	**NO MORE "I LOVE YOU'S"** ANNIE LENNOX ARISTA
		ALBUMS
1	2	**BRUCE SPRINGSTEEN** GREATEST HITS COLUMBIA
2	1	**CRANBERRIES** NO NEED TO ARGUE ISLAND
3	NEW	**ANNIE LENNOX** MEDUSA ARISTA
4	6	**GREEN DAY** DOOKIE REPRISE
5	9	**OFFSPRING** SMASH EPITAPH
6	7	**VANGELIS** 1492—THE CONQUEST OF PARADISE EASTWEST
7	8	**CELINE DION** THE COLOUR OF MY LOVE EPIC
8	4	**BON JOVI** CROSS ROAD JAMBCO/MERCURY
9	5	**NIRVANA** MTV UNPLUGGED IN NEW YORK GEFFEN
10	3	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD VIRGIN

NORWAY (Verdens Gang Norway) 3/25/95

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**THINK TWICE** CELINE DION SONY
2	1	**SCATMAN** JOHN SCATMAN BMG
3	3	**OLD POP IN AN OAK** REDNEX BMG
4	4	**BASKET CASE** GREEN DAY WARNER
5	5	**ZOMBIE** CRANBERRIES ISLAND
6	6	**STAY ANOTHER DAY** EAST 17 POLYGRAM
7	8	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN POLYGRAM
8	10	**TEARS DON'T LIE** MARK' OH POLYGRAM
9	8	**SELF ESTEEM** OFFSPRING BORDER
10	7	**HERE COMES THE HOTSTEPPER** INI KAMOZE COLUMBIA
		ALBUMS
1	NEW	**BRUCE SPRINGSTEEN** GREATEST HITS SONY
2	1	**CELINE DION** THE COLOUR OF MY LOVE SONY
3	3	**GARTH BROOKS** THE HITS EMI
4	4	**CHICAGO** THE HEART OF...CHICAGO WARNER
5	5	**DI DERRE** JENTER OG SANN SONET
6	2	**HERBERT VON KARAJAN** LES PLUS BEAUX ADAGIOS POLYGRAM
7	7	**NEIL SEDAKA** THE VERY BEST OF... ARCADE
8	6	**EAGLES** HELL FREEZES OVER GEFFEN
9	8	**BO KASPERS ORKESTER** PA HOTELL SONY
10	NEW	**REDNEX** SEX & VIOLINS BMG

SWEDEN (GLF) 3/17/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**SELF ESTEEM** OFFSPRING BORDERLINE
2	2	**THINK TWICE** CELINE DION COLUMBIA
3	4	**MITT EGDE BLUE HAWAII** BLACK INGVARS SDM
4	5	**HUBBABUBBA** JUST D TELEGRAM
5	3	**TEARS DON'T LIE** MARK' OH POLYDOR
6	6	**ANYONE OUT THERE** MELODIE MC SIDELAKE
7	7	**SHOTGUN** ARDIS STOCKHOLM
8	8	**RIGHT TYPE OF MOOD** HERBIE CHEIRON
9	NEW	**THE FIDDLE** BASIC ELEMENT INHOUSE
10	NEW	**MOVE YOUR ASS** SCOOTER EDEL
		ALBUMS
1	2	**GLENMARK/ERIKSSON/STROMSTEDT** GLENMARK/ERIKSSON/STROMSTEDT METRONOME
2	1	**BRUCE SPRINGSTEEN** GREATEST HITS COLUMBIA
3	7	**REDNEX** SEX & VIOLINS JIVE
4	5	**JOHN LENNON** THE JOHN LENNON COLLECTION PARLOPHONE
5	NEW	**ANNIE LENNOX** MEDUSA ARISTA
6	3	**OFFSPRING** SMASH EPITAPH
7	8	**CRANBERRIES** NO NEED TO ARGUE ISLAND
8	4	**D.A.D.** HELPYOURSELFISH MEDLEY
9	NEW	**ARDIS** LOVE ADDICT STOCKHOLM
10	10	**GREEN DAY** DOOKIE WARNER

PORTUGAL (Portugal/AFP) 3/21/95

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**MADREDEUS** AINDA EMI
2	2	**BRUCE SPRINGSTEEN** GREATEST HITS COLUMBIA
3	5	**CRANBERRIES** NO NEED TO ARGUE ISLAND
4	9	**VANGELIS** 1492—THE CONQUEST OF PARADISE EASTWEST
5	4	**VARIOUS** ELECTRICIDADE VIDISCO
6	8	**VARIOUS** CAPITAL—PARA QUEM GOSTA COLUMBIA
7	6	**ANNIE LENNOX** MEDUSA ARISTA
8	7	**LAURA PAUSINI** LAURA PAUSINI II WARNER
9	NEW	**VARIOUS** RAVE PARTY—VOL 1 VIDISCO
10	3	**LAURA PAUSINI** LAURA PAUSINI WARNER

NEW ZEALAND (RIANZ) 3/18/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**COTTON EYE JOE** REDNEX BMG
2	2	**TOMORROW** SILVERCHAIR SONY
3	4	**U WILL KNOW** BMU POLYGRAM
4	3	**HERE COMES THE HOTSTEPPER** INI KAMOZE SONY
5	5	**SUKIYAKI** 4 P.M POLYGRAM
6	6	**ZOMBIE** CRANBERRIES ISLAND
7	NEW	**CREEP** TLC BMG
8	7	**LAY YOUR LOVE ON ME** ROACHFORD SONY
9	NEW	**TAKE A BOW** MADONNA WARNER
10	8	**I LOVE THE NIGHTLIFE** ALICIA BRIDGES POLYGRAM
		ALBUMS
1	3	**CRANBERRIES** NO NEED TO ARGUE ISLAND
2	1	**PRISCILLA, QUEEN OF THE DESERT** SOUNDTRACK POLYGRAM
3	2	**SOUNDTRACK** PULP FICTION BMG
4	5	**SEAL** SEAL II WARNER
5	7	**PEARL JAM** VITALOGY SONY
6	4	**SOUNDTRACK** FORREST GUMP SONY
7	NEW	**JANET** JANET JACKSON VIRGIN
8	8	**M PEOPLE** BIZARRE FRUIT BMG
9	6	**GREEN DAY** DOOKIE WARNER
10	NEW	**CRANBERRIES** EVERYBODY ELSE IS DOING IT... ISLAND

SWITZERLAND (Media Control Switzerland) 3/25/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CONQUEST OF PARADISE** VANGELIS WARNER
2	2	**COTTON EYE JOE** REDNEX JIVE
3	3	**OLD POP IN AN OAK** REDNEX JIVE
4	6	**ZOMBIE** CRANBERRIES ISLAND
5	4	**IT'S COOL MAN** XXL/PETER "COOL MAN" STEINER PHONOGRAM
6	10	**HERE COMES THE HOTSTEPPER** INI KAMOZE COLUMBIA
7	8	**STAY ANOTHER DAY** EAST 17 LONDON
8	5	**MOVE YOUR ASS** SCOOTER PHONOGRAM
9	7	**TEARS DON'T LIE** MARK' OH POLYGRAM
10	NEW	**AN ANGEL** KELLY FAMILY DINO
		ALBUMS
1	1	**VANGELIS** 1492—THE CONQUEST OF PARADISE WARNER
2	NEW	**REDNEX** SEX & VIOLINS BMG/ARIOLA
3	7	**BRUCE SPRINGSTEEN** GREATEST HITS COLUMBIA
4	2	**CRANBERRIES** NO NEED TO ARGUE ISLAND
5	4	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	5	**KELLY FAMILY** OVER THE HUMP DINO
7	3	**NATACHA** STARNTALER SOUND SERVICE
8	9	**H-BLOCKX** TIME TO MOVE BMG
9	6	**GREEN DAY** DOOKIE WARNER
10	8	**OFFSPRING** SMASH PHONOGRAM

FINLAND (Seura/IFPI Finland) 3/10/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CLUB BIZARRE** U96 URBAN/MOTOR
2	2	**EVERYTIME YOU TOUCH ME** MOBY MUTE
3	5	**ROMEO & JULIA** MOVETRON POLYDOR
4	7	**SOMEDAY I'LL BE SATURDAY NIGHT** BON JOVI JAMBCO/MERCURY
5	NEW	**FLYING HIGH** CAPTAIN HOLLYWOOD MEGA
6	NEW	**HERE I GO 2 UNLIMITED** BYTE
7	3	**SELF ESTEEM** OFFSPRING SPINEFARM
8	NEW	**PAIN** FUN FACTORY K TEL
9	4	**BEOTIME STORY** MADONNA SIRE
10	8	**BLACK WINTER DAY** AMORPHIS NUCLEAR BLAST
		ALBUMS
1	1	**BRUCE SPRINGSTEEN** GREATEST HITS COLUMBIA
2	2	**KAIJA KOO** TUULIKELLO WEA
3	4	**PANDORA** TELL THE WORLD STOCKHOUSE/VIRGIN
4	4	**CRANBERRIES** NO NEED TO ARGUE ISLAND
5	5	**OFFSPRING** SMASH SPINEFARM
6	NEW	**REDNEX** SEX & VIOLINS JIVE
7	6	**AKI SIRKESALO** MIELENRAUHAA EPIC/SONY
8	7	**DOOKIE** GREEN DAY REPRISE
9	NEW	**U96** BIZARRE URBAN/MOTOR
10	8	**NORDMAN** NORDMAN SONET/POLYGRAM

CHILE (APF Chile) 3/95

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**RICARDO ARJONA** HISTORIAS SONY
2	3	**KING AFRICA** AL PALO BMG
3	6	**RICARDO ARJONA** ANIMAL NOCTURNO SONY
4	8	**KING AFRICA** EL AFRICANO BMG
5	NEW	**ROLLING STONES** VOODOO LOUNGE VIRGIN
6	NEW	**ANA GABRIEL** AYER Y HOY SONY
7	7	**LUIS MIGUEL** SEGUNDO ROMANCE WARNER
8	2	**LAURA PAUSINI** LAURA PAUSINI WARNER
9	NEW	**MANA** EN VIVO WARNER
10	4	**PIMPINELA** NUESTRAS 12 CANCIONES FAVORITAS POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: A February tour here by **the London Philharmonic Orchestra** (Billboard, March 18) followed the unexpected success in the pop market of "Zebra Crossing" (BMG Africa), a classical crossover album by **the Soweto String Quartet.** The title of this release, the veteran quartet's debut, reflects the coming together of distinct cultures through a merging of classical, jazz fusion, pop, and African rhythms and styles. The quartet comprises the three Kemese brothers—**Sandile** (principal violin), **Reuben** (cello), and **Tami** (second violin)—and **Makhosini Mnguni** (viola). The four musicians have practiced and played together for 15 years, developing intonation, chord techniques, and rhythms that are distinctly African. Support on the album comes from several pop and jazz artists, including former heavy-metal guitarist **Alistair Coakley** and drummer **Ian Herman.** Along with interpretations of songs by **Paul Simon, Dave Grusin,** and **Sting,** the album includes a version of the South African national anthem, "Nkosi Sikelela," that has been so popular it received radio airplay. Initially, only independent record stores stocked the album, which was not expected to be a mainstream success, but by the time sales hit the 10,000 mark in January, the chain stores had woken up and begun selling the album vigorously. "It's starting to really move and will get to gold [25,000 copies] by midyear," says **Keith Lister,** managing director of BMG Africa. "We're seeing consistent and growing sales. There was initially a perception that it was a more classical album than is the case, and that it was somehow elitist. The chains are coming in now because they realize it's a hugely acceptable album. It's definitely crossing over into the mass market." The album is to be released worldwide by BMG International.

ARTHUR GOLDSTUCK



BULGARIA: "Sensation For . . ." is a collection of 10 catchy tunes crafted by the brilliant young saxophonist **Michail Grozdanov** and an all-star band featuring the cream of musicians in contemporary Bulgarian jazz and rock. The album could be compared to the achievements of **Kenny G** and **David Sanborn** in the field of instrumental music. But even international stars of their caliber cannot match Grozdanov for sheer originality of style and freshness of approach.

CHAVDOR CHENDOV

JAPAN: The song "Sukiyaki," better known here by its original title "Ue O Muite Aruko" (Let's Hold Our Heads High As We Walk Along), is the only Japanese song to ever top the Billboard singles chart. That was in 1963, in its original version by the late **Kyu Sakamoto.** Lately it seems that everyone and his dog is releasing cover versions of this pop classic. First it was the American group **4 P.M.'s** English-language version, which reached No. 8 on the Hot 100 Singles chart earlier this year. Now two more reworkings have been released here in the song's country of origin. The first is by **Sayoko,** formerly the lead singer of the band **Zelda,** and was released by Avex Trax a few weeks ago. Her extended-CD single features Japanese- and English-language versions of the song, both set to an infectious reggae beat laid down by **Sly Dunbar** and **Robbie Shakespeare.** And this week, Jamaican reggae singer **Yami Bolo,** who last year collaborated successfully with **Kazufumi Miyazawa** of **the Boom,** releases his version of "Sukiyaki" on Sony Records. Bolo's is a slightly harder, rootsier arrangement of the song, but both his and Sayoko's recordings demonstrate the strong appeal of reggae in the Japanese market. And the fact that three versions of "Ue O Muite Aruko" have been released in quick succession confirms that the true measure of a great song is how well it lends itself to a wide variety of interpretations.

STEVE McCLURE

GERMANY: Currently enjoying a run of hits across Europe, **Pharao** is one of the country's most successful new dance acts. The duo comprises American rapper **Deon Blue** and Indian singer **Kyra Pharao,** and their debut single, "I Show You Secrets," was released at the end of 1994 on the Dance Pool/Sony Music label. The combination of 24-year-old Pharao's smooth-sailing vocals and 26-year-old Blue's energetic rap style, underpinned by a hi-NRG dance beat, proved an instant success. Within two weeks, the track reached the top 10 of the dance chart and entered the official Musikmarkt chart, where it eventually climbed to No. 6. While the duo took off on its lengthy Pharao Mystery tour, the video of "I Show You Secrets" was aired on MTV Europe (Prime Breakout rotation) and on German music-TV channel Viva (B rotation). The single has since achieved gold status (250,000 copies sold) and has charted in a dozen other territories. An album, "Pharao," released at the end of 1994, has charted in five European countries, and already this year another single, "There Is A Star," has sailed into the top 10 on various charts across the continent. "Pharao" is scheduled for an April release in the U.S. on Columbia.



ELLIE WEINERT

IRELAND: Following the departure of **Tom Zutaut** from Geffen Records on Jan. 16, **Eleanor McEvoy,** whom Zutaut signed after hearing at Dublin's Baggot Inn, has left the label at her own request. She had completed 80% of her second album. Her manager, **Gerry Keenan,** says that 75% of sales of her self-titled debut album were in Europe, principally in Norway, Spain, Holland, and Germany, so McEvoy will concentrate on the European market this year, with a monthlong tour of Ireland in April. Before moving into rock music, McEvoy was a classical violinist and a member of singer **Mary Black's** band. As a songwriter, McEvoy is best known for penning the title song of the compilation "A Woman's Heart" (Dara Records), which, at 350,000 copies sold, is one of the Irish music industry's biggest-selling albums and the nation's biggest indigenous hit.

KEN STEWART

Hikari Oe, Father's Careers Are Entwined In Nobel Prize

■ BY STEVE McCLURE

TOKYO—A novelist wins the Nobel Prize in literature, and due to the resulting publicity, his son, a classical composer who is mentally bandicapped, gains a new worldwide audience for his music.

That scenario might sound like something straight from a clichéd Hollywood biopic, but the story of Hikari Oe and his father, author Kenzaburo Oe, is decidedly true.

Oe (pronounced Oh-ay) the elder has been writing about Hikari (which means "light" in Jspanese) ever since his son's birth in 1963, notably in the novel "A Personal Matter." In that book, the author describes how he came to terms with Hikari's mental handicap, the result of an operation to remove a tumor from bis infant son's bead.

In the years that followed, Hikari displayed an unusual musical aptitude, which first became apparent in the form of a childhood fascination with tbe singing of birds. At the age of 8, Hikari began studying the piano, and wben he was 13 he began composing works for tbat instrument.

"One day he showed us his first composition, written in long-tailed notes resembling bean sprouts, and we could only marvel at this astonishing development," Kenzaburo Oe wrote in the liner notes to the first album of his son's music.

Since then, writing music has become Hikari's only way of expressing bis emotions, and his struggle to cope with the world has developed into the main theme of his father's work.

"Had he not composed, he would surely never have been able at any time in his life to convey the rich, profound, crystalline and radiant message contained in this music," wrote the elder Oe, who said the simple, yet powerful, style of Hikari's music led him to adopt a similar approach in his writing.

Nippon Columbia released the first recording of Hikari's works, "The Music of Hikari Oe," in October 1992, and it received a Gold Disc from the Recording Industry Assn. of Japan after it proved the year's most popular classical album, with sales of 50,000 units.

The second album of Oe's music, "Music of Hikari Oe—2," was released in Japan last September, and like its predecessor, comprises short pieces characterized for the most part by light, airy melodies played by Akiko Ebi (piano), Hiroshi Koizumi (flute), and Tomoko Kato (violin).

Hikari's favorite composers are Bach, Mozart, and Schubert.

The announcement that Kenzaburo Oe had won the 1994 Nobel Prize in literature and the attendant international publicity resulted in Nippon Columbia's decision to release the two albums of Hikari's music overseas on its Denon label.

"We wanted to release tbem internationally, and we were looking for the best way to market his music," says Water Nakajima, a sales and marketing staffer in Nippon Columbia's international business operations division.

"In fact, we were having a meeting just before the Nobel Prize announcement," Nakajima says. "It was a lucky break for us."

The two albums, which were recorded using Denon's Mastersonic 20-bit process, are being released in North America and most of Europe.

"If Hikari's fsther was not a famous novelist, there would have been less—but not zero—possibility of making these records," Nakajima says. "In fact, like many other people, I learned about his music by reading his father's books. But at the same time, the fact that bis father is famous isn't the only reason people buy and listen to Hikari's music. They listen because the music itself has something that appeals to them."

CELTAS CORTOS LOOKS ACROSS EUROPE

(Continued from page 47)

sell millions of records. We're starting at a relatively low level, so I'd be happy if we could sell between 30,000 and 50,000 in Germany and 10,000 to 20,000 in France."

The band's fourth and most recent album, 1994's "Tranquilo Majete," has sold 280,000 units in Spain, says Barbot, and the fifth record will not be out until 1996. But a "best of" collection is scheduled for imminent release in France and Germany. There are also rumors that the band may be working with Willy DeVille, who is newly signed to EastWest Germany.

"Germany in particular likes the band. They did a lot of TV and radio there, including four live concerts broadcast on radio," says Barbot. "But apart from them all being trained serious musicians, their secret is in their electrifying live performances."

Like many Spanish acts, Celtas Cortos have an affinity with the Third World. Late last year they were planning a Madrid benefit concert with Mexican bands Cafe Tacuba and Tijuana No, and Celtas Cortos singer Jesus Cifuentes says, "In Europe, we sit and watch the oppression of many people who live thousands of kilometers away, and this is a motive of shame for all our society."

Cifuentes is also preparing a solo record, including rock, reggae, ska, and salsa, in collaboration with a producer closely associated with the radical rock movement in Spain's northern Basque country, where political turmoil has produced a hard-edged, combative music.

But in the meantime, Cifuentes and his seven colleagues are heading north into the European heartland with their own form of Spanish Gaelic dance music.

BMG Says Bottomley's 'Blackberry' Is Ripe

Label Sees Commercial Potential In Singer's 3rd Set

■ BY LARRY LeBLANC

TORONTO—Although John Bottomley is generally recognized as a potent songwriting talent, executives at BMG Music Canada had major reservations in the planning stages of the singer/songwriter's new album, "Blackberry," released in Canada March 17.

Despite Bottomley winning the most promising male vocalist award at the 1993 Juno Awards, as well as glowing reviews of his two richly textured, dark-hued albums—"Library Of The Sun" on the BMG Canada-distributed Latent label in 1990 and "Songs With The Ornamental Hermits" on BMG in 1992—he has gained little radio or video airplay and few sales to date.

"Our sales of the two albums were less than 2,000 units escb," says Larry Macrae, VP of national promotion at BMG Music Canada. "The albums were critically acclaimed, but we only had eight radio stations [playing] the singles we pulled from the records."



BOTTOMLEY

An air force brat, British Columbia-based Bottomley grew up in Canada, England, and Germany. While living in Germany, he began performing with various cover bands around the country. After returning to Canada with his family in the early '80s, Bottomley formed the punk-styled group Tulpa (a Buddhist term for spiritual friend) with his brother Chris. The locally acclaimed band earned a modest international profile when its debut album, "Mosaic Fish," was released by the British independent label Midnight Music in 1985.

In 1989, following Tulpa's disbanding, Bottomley began work on a solo recording in Hamilton, Ontario, at the Lab and Grant Avenue Studio. "Library Of The Sun," released on his own Crange/Bag label, so impressed guitarist Michael Timmins of Cowboy Junkies that he rereleased it on his newly formed label, Latent.

The follow-up, "Songs With The Ornamental Hermits," which had three tracks produced by T Bone Burnett, was originally intended for release on Latent, but the independent label was winding down and the album was released by BMG Canada.

David Bendeth, BMG Music Canada's VP of A&R, admits to being one of those apprehensive about Bottomley coming up with a commercially viable album that would interest radio programmers. "I inherited John from the Latent deal, and I didn't have a vision of him from the records I'd heard," he says.

Guided by BMG Music Canada president/GM Bob Jamieson, who has been Bottomley's top booster at the company, Bendeth soon got more acquainted with Bottomley. He had some business on the U.S. West Coast in the spring of 1993 and suggested that tbe two drive there together. Bendeth asked Bottomley to bring his favorite tapes along. "John started off playing Creedence Clearwater, then Tom Petty & the Heartbreakers, then John Lennon, and I knew then we could make an album work," says Bendeth.

Bottomley, however, wasn't prepared to start drafting a new album. Following a move from Toronto to Vancouver, and six months of touring in support of "Songs With The Ornamental Hermits," he was enduring a terrifying dry spell as a songwriter.

"I came off the road from touring 'Hermits' and couldn't write for months," Bottomley says. "It's horrible when that happens. 'A Candle In The Dark' was the first song I wrote, and it took about three months to get. After that, songs really started coming out. I was soon into three or four a month, which was good. I was hoping to get something different from the last record, to make it more special. [Songwriting is] like seeing something for the first time."

At the urging of Bendeth and his manager, Cherie Sinclair of World Services here, Bottomley traveled to Nashville and Los Angeles to work with songwriting collaborators, which he had never done as a solo artist. Even though he wrote with 10 others, the sole collaborative effort on the album is the leadoff single, "You Lose and You Gain," written in a single day in Los Angeles in January 1994 with producer David Kershenbaum and his wife, Timmi DeRosa.

The link with Kershenbaum came about when the veteran producer was approacbed to produce the album. Although Kershenbaum declined the offer, citing scheduling problems, he suggested writing together.

"We made a demo of the song at his bouse and then the [Los Angeles] earthquake hit around 4:00 that morning, and I left town," says Bottomley. "I didn't stick around for the aftershocks. I decided to go inland to Las Vegas. I finished the demo back in Vancouver."

Explaining why only one of the collaborations was included on the album, Bottomley says, "I didn't want an album of co-writes. I really wanted to strengthen my own writing."

During this time, Bendeth also kept badgering Bottomley for more material. "I wanted songs which could get him on the radio," Bendeth says.

"David was very adamant about me writing new songs," says Bottomley. "In all, 30 songs were written for the album. The songs we used are more direct than what I had been doing. A lot of editing took place."

Named for the wild fruit that populates the Canadian West Coast, "Blackberry" is rife with references to that region. The leadoff track, for example, cites Salish Indian lore in its chorus. "A Candle In The Dark" vividly describes the cycle of sky, sea, and rain so central to the region's lifestyle. There's also the moving "Klee Wyck," inspired by Emily Carr, British Columbia's most celebrated painter.

"The album is a snapshot of my life in that period," says Bottomley. "During the time I was writing it, there was the birth of my son [Levon Terence] and the death of a close friend."

After Bottomley had demoed the songs on hand at bome on a cheap tape recorder, and as he and Bendeth began selecting songs, a direction for the album began to take shape. After seeing Canadian guitarist Colin Linden perform with Bruce Cockburn at Massey Hall here, Bendeth suggested that Linden and his partner, John Whynot, produce the album.

Bottomley and Linden then met in Edmonton, Alberta, and the two hit it off. "It seemed like John was interested in trying to pursue a more rootsy direction," says Linden.

Following two days of rehearsals, the album was recorded in 10 days at the Mushroom Studio in Vancouver with a backup band consisting of Linden on guitar, Whynot on keyboards and guitar, as well as John Dymond (bass), Gary Craig (drums), and Richard Bell (keyboards).

"It was great working with Colin and John, because I was able to get a lot of my ideas across," says Bottomley. Song selection and arrangements were carefully worked out before the sessions in order to save time in the studio, he notes. "We had eight songs [recorded] in about three days, and that included final vocals."

While thrilled with the sessions themselves, Bendeth was unhappy with the mix of 15 songs by Linden, Whynot, and Bottomley at Bryan Adams' Cliffhanger Studio. Bendeth asked veteran producer Tom Lord-Alge to remix the album, and be "made it more brilliant and crisper," says Bottomley.

Executives at BMG Canada were said to be jubilant with the final 11-song album. "I was probably the most excited because I knew I had a record I could work at radio," says Macrae.

Released to Canadian radio programmers Jan. 9, "You Lose And You Gain" has been quickly accepted. In the March 27 issue of Canada's trade magazine The Record, the single is No. 8 on the pop adult chart, No. 27 on the contemporary hit radio chart, and No. 49 on the contemporary album radio. The videoclip is being played on MuchMusic, Canada's national video channel.

"The reception of the single at radio and at MuchMusic is a tremendous boost to the retail release of the album this week," says Macrae. "Everybody at our company is really excited about what's happening."

MAPLE BRIEFS

THE NEWLY formed distribution company Outside Music, headed by Lloyd Nishimura, will handle Canadian distribution of American independent label Restless Records. Under the agreement, Outside will distribute Restless releases by the Flaming Lips, Giant Sand, the Cramps, D.O.A., and the Golden Palominos.

RAW Energy Records has signed a three-year licensing and distribution agreement in Sweden with Black Mark Records.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Verve Puts All That Jazz On The Web

■ BY MARILYN A. GILLEN

NEW YORK—Verve Records is the latest jazz passenger on the digital i-way, joining the dynamic music cybernabe known as Jazz Online, which is already home to other majors, such as Warner Bros., as well as a host of jazz indies. Verve Interactive, which opens its doors this month at http://www.jazzonln.com/jazz/verve.htm, aims to be more than just the new kid on the World Wide Web's swingingest block, however; it plans to be, well, the *mother*.

"Of all Web sites," says Greg Barbero, laughing. "A modest proposal—but we really did want to push the envelope in terms of what is out there now and how we can best utilize our assets in this type of environment."

Barbero, who spearheaded the label's online drive in his role as Verve director of marketing and has since been promoted to VP of sister label London Records, began talking with Jazz Online's president and founder Joe Vella about the project almost a year ago. "We needed an education initially about what was possible," Barbero says, "and then we went from there."

Vella, who oversees Jazz Online, which logs an average 30,000-33,000 visitors per month, says Verve Interactive has broken new ground in the Internet's Web world in terms of how users interact with the site. "This is very much a CD-ROM-like interface," he says, "in that the folks who visit the Web site can move around in a circular motion within the site—everything is connected. It's a familiar interface, and a tremendously user-friendly one. That is something that has been lacking in the Web."

Visitors to Verve Interactive enter through the home page and then are given the option of exploring a variety of sections devoted to various aspects of Verve and its affiliated imprints (Verve Forecast, Antilles, Verve World). "In The Spotlight" is just that—a showcase for Verve's newest and most noteworthy releases (and reissues). Hypertext links within the arena—as throughout the site—link users with related subject matter elsewhere.

"The Jazz Scene" is Verve's "multimedia" arena, Barbero says, "chockfull of goodies." Classic Verve album covers, audioclips, videoclips, and various other audio segments, such as artist commentary, are available within the section for download. The color artwork can be printed out at home, Barbero says.

Users also can browse through and download the entire Verve catalog—"something that our retail-oriented folks are very excited about," Barbero says—and print it out at home. "Kind of a shopping list," he notes.

Download times vary depending on the file size and speed of the user's modem, Vella says, "but this site is geared to the public, and so we are conscious of not making it too time-consuming." Vella says sound files are highly rated by Jazz Online members, "and they are willing to wait for them, although five minutes is as long as you want to make anyone wait for a sound clip."

Verve Interactive's Quicktime video files—which include artist interviews, performance footage, documentary clips, and more—can take 15 or more minutes to download, but Vella expects an eager audience for them. "This is the first site to offer jazz Quicktime videoclips," he says. "It's a maiden voyage in the jazz world."

"Reissues, Treasures, And Discoveries" focuses on reissues and new releases of material from the Verve vault. Listings are extraordinarily detailed, with complete track listings, portions of liner notes, and photographs. Links also direct the user to available sound files and related information.

Another section will key into any special Verve promotional campaigns. This year, the spotlight is on Charlie Parker's 75th birthday year, and so there is a special section devoted to "Bird," the first on the Web, Vella says, "legal or otherwise." Within it are a newsletter, Birdwatch, created by Verve; sound samples; listings of classic Parker recordings; and news on Verve's new Parker boxed set, which features some previously unreleased material, portions of which are available to sample. As in the reissue section, the information within is dizzying, including complete track listings, photographs, and background information.

"This [detailed information] is the kind of thing people love about boxed sets," Barbero says. "So if they see all this material, it is so much easier for them to go out and buy it, because you have removed the risk factor—they know what they will be getting, and the only thing missing is the music."

Without that last ingredient, though, the package is somewhat lacking. "That's why we're not worried about putting all this stuff up," Barbero notes, "even though it maybe looks like we're giving away the store. I can't see anybody saying, 'Oh, I got the liner notes so I don't need to buy the album.' "

Speaking of buying, Verve Interactive will launch without an online retail linkup, such as a hypertext link with an online store. PolyGram Classics & Jazz, of which Verve is a unit, does have its own store on Compuserve, the Music Place, and a link with that site is possible "down the road," Barbero says, as are "retail locators," directing users to local stores specializing in jazz product.

Vella says Jazz Online members aren't clamoring for any retail element, however. "The majority of the folks that we pull in know perfectly well where to go out and buy jazz," he says. "This is a guide for them, a resource, more infotainment than a sales mechanism."

What the site *will* do, Barbero hopes, "is become another key part of the Verve exposure mix.

"I don't think it's going to be something that reacts like radio, where folks hear it and immediately go out and buy it," he adds. "But it offers the kind of long-term activity and exposure that gives a product legs. Whereas it may not give us an initial blast of sales like radio would, it will contribute to a slow build of interest and a steady stream of sales over a longer run."

Borders Announces 'New Media' Sections

CD-ROM Expansion To Enhance Impressive Stock

Borders is greatly expanding its multimedia bounds after a successful CD-ROM software test in eight of its 79 stores. The Ann Arbor, Mich.-based book and music retailer will add "New Media" sections to an additional 20 stores this year, half in existing locations and half in stores yet to open, according to Borders president Rich Flanagan. Sites for the multimedia sections have not yet been determined, but will be pegged to "projected demand," the company says.

Existing stores will be retrofitted to accommodate the multimedia sections, beginning in the next several months, according to VP of marketing Dan Conetta. "Our 30,000-foot-store, which is our standard now, was designed with this eventual expansion in mind," he says. "We're adding to the overall mix, not taking anything away." New stores will roll out with the new multimedia sections in place, he adds.

The expansion follows a multimonth test of the departments, which feature CD-ROM and floppy disc software, in stores in Oak Brook, Ill.; Rockville, Md.; Westwood, Calif.; Arlington, Va.; San Francisco; Chicago; Farmington Hills, Mich.; and Ann Arbor. The test kicked off last July.

Flanagan credits a large part of the chain's success in selling CD-ROM software to its commitment to demonstration. "Borders offers up to 100 demos per store, so our customers can actually interact with the entire program, not just sit and watch a canned disc," he says.

Conetta says Borders also devised its own straight-forward stickering system to alert consumers to the types of software that would be compatible with their particular hardware. "That's becoming a little less necessary as CD-ROM publishers come around to the importance of that," he says, "but in the beginning we found that there was a lot of confusion with customers finding that information on the boxes."

Borders' software array is extensive—ranging up to 2,500 titles per store, Conetta says—and expansive, taking in a wide array of categories from games to edutainment. Top sellers in the test-market stores included art, music, and literature, followed by reference, science, travel, and games.

Borders intends to maintain that wide mix in the new stores, Conetta says, as well as carry over the chain's overall commitment to offering an extensive selection of "rare and obscure titles" in software, as it does in books and music.

Borders' New Media sections also include a separately defined children's area.

The Borders expansion promises to open new retail shelf space to the thousands of software titles elbowing one another for room in traditional computer software outlets. In the past few months, Toys R Us also entered the arena, announcing plans to open CD-ROM sections in 150-300 of its stores during the third quarter. Toys R Us, which is already a player in the cartridge-game market, had also been testing CD-ROM in select stores for several months prior to the announced rollout. MARILYN A. GILLEN

NEW RELEASES

TAKE YOUR BEST SHOT
7th Level, MPC

CHUCK JONES' PETER & THE WOLF
Time Warner Interactive, hybrid MPC/Macintosh

Two otherwise very different titles showcase the power of old-fashioned, high-quality animation when translated into the new CD-ROM world.

"Take Your Best Shot," subtitled "Twisted Arcade Games For Twisted Minds," features the warped, wonderful work of animator Bill Plympton, best known for his characters "the enemies" featured on MTV and for his fantastical film "The Tune." Here, his classic "push comes to shove" sketch, in which two suit-and-tie characters slowly and deliberately make increasingly more aggressive and bizarre assaults on each other, becomes the title's centerpiece as a "stress reliever" (beleaguered users can name their enemy and then let loose). Elsewhere, the animation puts a surreal spin on old arcade games like baseball, Pong, and Tetris. The title, expected to retail at about $20, also packs in s mass of screen savers, wallpapers, and icons. It's a gem among adult-skewed goofs.

"Peter & The Wolf," on the other hand, is a classic jewel in a new setting. Featuring the gorgeous animation of Academy Award winner Chuck Jones, the familiar story springs to life through the combination of stunning visuals, a rich orchestral score (a bonus audio CD is included in the $49.95 package), and the voices of actors Kirstie Alley and Lloyd Bridges. Children should delight in the adventure (which also includes a game element), while their parents will savor the beauty of the animation and music. MARILYN A. GILLEN

PCs In Third Of U.S. Homes

'MORE' IS THE WORD Software Publishers Assn. research director David Tremblay hit upon to sum up the association's 1995 survey of home PC use, conducted with 512 randomly selected households just after the Christmas season.

"There are more home PC users, and they are spending more time on them and using more types of software," Tremblay said during SPA's annual spring summit. One-third of U.S. households now have a PC, Tremblay said, up from 27% in 1994. And 60% of those who bought a PC in 1994 were first-time buyers, he noted. (Of those PCs bought in 1994, 55% have a CD-ROM drive and 73% have modems—although only 25% of users say they have employed them to connect to an online service.)

Demographic trends among PC households, which still fit the expected well-educated, upper-demographic niche, did show a slight turn toward the mainstream in 1994, with a median household income dipping just below the $50,000 mark for the first time, Tremblay said. These households also have younger children (two-thirds of PC households have children in them) and a slightly lower education profile (54% have at least a B.A.) than previously seen.

In another possible signal of a mainstream migration, three out of five PC owners surveyed said they did not read computer magazines, added Leigh Marriner of Marriner & Associates. "So we are finally reaching the people who are just out there shopping," she said.

What are they shopping for? "The big change is in the use of education software," Tremblay said, which is used in 66% of PC homes, up from 44% last year. "Education is quickly becoming a major reason why people bring PCs into homes," he added. Personal productivity and games, both also up in 1994, led the list.

Personal-productivity users aren't active buyers, though, the study found—content with a tiny handful of titles—while games fans tend to collect a lot of titles (averaging 12 per household), with education users somewhere in the middle (about 4.5 per household).

Gamers are also impulse buyers, Tremblay said—with 25% of those who use their computers for games saying they bought games when they weren't specifically shopping for them, compared with about 15% of education-title buyers.

ERIN GO ONLINE: RCA Victor has set up a dedicated Web site (http://www.irish.com) for the Chieftains, whose "The Long Black Veil" has just been certified gold. The site, the first for an RCA Victor act, includes artwork from the band's 12 label albums, bios, a discography, videoclips, band commentary, and tour information.

Music Sellers Report Mixed Results

Spec's Profits Down; Handleman's And Recoton's Up

■ BY DON JEFFREY

NEW YORK—Spec's Music Inc., which says it is no longer seeking a buyer, has released holiday-quarter financials that show a decline in profitability.

For the second quarter, which ended Jan. 31, Miami-based Spec's says net profit fell 19.1% to $1.4 million from $1.8 million in the same period a year ago.

The company says that "lower margins on product sales, together with the costs associated with the opening of six new Spec's stores during the first half of the [fiscal] year contributed to lower earnings."

In the quarter, the company's gross profit margin was 35.2%, declining from 36.1% in the same three-month period a year ago.

Store operating, general, and administrative expenses were 26.1% of sales in the quarter, up from 24.9% in the previous year.

Revenues rose 5% to $26.5 million from $25.2 million. But sales for stores open at least a year (same-store sales) were flat compared to a year ago.

The company's stock had declined to a yearly low of $3.75 s share in Nasdaq trading at press time, one week after Spec's announced it was no longer for sale (Billboard, March 25). At 5.2 million total shares outstanding, the retailer's market capitalization was $19.5 million.

Another music company, Handleman Co., the largest rackjobber of recorded music and home video, has reported results for its third fiscal quarter, which ended Jan. 31.

Troy, Mich.-based Handleman, which racks mass merchants like Kmart and Wal-Mart, reports that net income rose 10% to $11.1 million from $10.1 million a year ago. Net sales jumped 20.9% to $362.9 million from $300 million in the quarter.

The company says music sales rose 36% to $219.2 million from $161.1 million. In a statement, the company says, "This increase in sales was influenced by an overall improvement in product quality and depth, as well as a high level of key account feature and display activity. In addition, music sales in the third quarter last year were negatively impacted by customer inventory reductions, which resulted in lower sales volume."

Video sales increased 8% in the quarter to $11.5 million from $103.3 million. The company attributes this to "an increase this year in the number of direct to sell-through titles released by the movie studios."

Handleman's book sales fell 24% to $16.1 million due to "the unusually high sales level achieved in the third quarter last year and to a reduction in the number of customer departments which the company services." Personal computer software sales rose 12% to $16.1 million in an "expansion of the software customer base."

The company's stock closed at $10.875 in New York Stock Exchange trading at press time, down from its yearly high of $12.

In other financial news, Recoton Corp., a manufacturer and distributor of consumer electronics accessories to music stores, reports fourth-quarter and fiscal year results.

Sales in the fourth quarter, which ended Dec. 31, rose 34% to $54.5 million from $40.7 million, and net profit jumped 47.5% to $4.5 million from $3.1 million. The company says, "We further expanded our market share and floor space in the nation's leading retailers and specialty stores and added new customers."

For all of 1994, Lake Mary, Fla.-based Recoton reports a 61.2% increase in net profit to $11.8 million from $7.3 million, on a 32.6% rise in revenues to $163.9 million from $121.3 million. The gross profit margin improved to 40.6% from 40.1% the year before.

The company says sales of its wireless products exceeded $30 million last year, more than double what they were the previous year, and adds that "trade acceptance of our new wireless products has been excellent, and we anticipate that they will contribute significantly to our 1995 growth."

At press time, Recoton's stock was trading at $17.50 on Nasdaq, just about in the middle of its 52-week price range of $12 to $23.65.

'Collage' Pieces Together A Profile At Chain Stores

■ BY TERRI HORAK

NEW YORK—How many chain store buyers would return the call of a vendor who charges $24.95 for a single cassette or CD?

The product is "Collage," a relaxation and stress reduction album—and some retailers are beginning to listen. Now up to five volumes, "Collage" is a genre-bending mix of classical, world music, and new age styles, consisting of musical compositions ranging from Bach to Rick Wakeman. The works have been rearranged, recorded by "Collage" producer and mastermind Michel Bayan and other musicians, and sonically engineered to heighten the emotional experience. Specially recorded nature sounds—wind, birds, babbling brooks—are intended to further enhance the effect.

"Collage" comes packaged with eye shades, a copy of the scientific study that supports the effectiveness of the product, a user's guide, and a background brocbure detailing the development of the album. The producer, Psycbo-Acoustical Laboratories, offers a money-back guarantee.

The producer says that for maximum effectiveness the album should be listened to in one sitting no more than once a day.

Like most other audio relaxation products, "Collage" works best if listened to at home with soft lighting and away from distractions such as phones or children, say its creators. Because the special arrangements and recordings are critical to the product's success, the producers recommend high-quality headphones.

"Collage" is also available in two- and three-pack sets priced at $44.95 and $67, respectively. "We were delightfully surprised when we introduced the three-pack at Musicland, and they sold as if we were giving them away," says Bayan. Overall, Bayan estimates that single CDs and two-packs "run neck and neck."

From the product's launch in 1991, he says, "we wanted to carve a specific niche and knew we had to disassociate ourselves from all the new age product." The company's early approach was to stress tbe "clinically tested and proven effective" aspect but, Bayan says, consumers—and retailers—were not impressed.

In-store play turned out to be the most significant factor early on in getting consumers to buy. Bayan says "educating" consumers and retailers about why the product is so expensive is also a key factor. And, now that

(Continued on next page)



COLLAGE



Best Seller Awards: A NARM Highlight

Label and distribution executives, along with an artist, accepted the 1994-95 Best Seller Awards at the recent National Assn. of Recording Merchandisers convention in San Diego.

In the front row, from left, are Gilbert Hetherwick, VP sales and marketing development, Angel Records (best selling classical recording, "Chant," Benedictine Monks Of Santo Domingo De Silos); Bob Morelli, VP field operations, BMG Distribution (best selling music video, "Yanni: Live At The Acropolis," Yanni); Steve Knutson, VP sales and marketing, Tommy Boy (best selling dance recording, "Fantastic Voyage," Coolio); John Stuart, director of sales and marketing, Myrrh/Word Records (best selling contemporary Christian Recording, "House Of Love," Amy Grant); Benson Curb, director of national sales, Curb Records (best selling country recording, "Not A Moment Too Soon," Tim McGraw); Kirk Franklin, Gospo-Centric recording artist (best selling gospel recording, "Kirk Franklin & Family," Kirk Franklin).

In the middle row, from left, are Pete Jones, president BMG Distribution (chartmaker recording of the year, "The Sign," Ace Of Base); Fred Munao, president Select Records (best selling comedy recording, "Jerky Boys 2," the Jerky Boys); Gerry Kopecky, senior VP sales and field marketing, Island Records (best selling rap recording, "Regulate . . . G-Funk Era," Warren G); and Gustavo Fernandez, national director of sales, WEA Latina (best selling Latin recording, "Segundo Romance," Luis Miguel).

In the back row, from left, are David Cline, VP sales and distribution, Motown Records (best selling R&B recording, "II," Boyz II Men; best selling single, "I'll Make Love To You," Boyz II Men; and best selling artist of the year, Boyz II Men); Jim Urie, senior VP, Arista Records, (best selling Christmas recording, and jazz recording, "Miracles: The Holiday Album," Kenny G); Steve Heldt, VP sales, Elektra Entertainment (best selling catalog recording, "The Eagles Greatest Hits '71-'75," the Eagles); Dave Stein, national sales manager, Warner Bros. Records, (best selling alternative recording, rock recording, and recording by a new artist, "Dookie," Green Day); and Barry Hafft, national director of sales, Walt Disney Records (best selling children's recording, soundtrack, pop recording, and recording of the year, "The Lion King," soundtrack).

TVT, Catherine Use Sex To Sell 'Sorry'

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—TVT Records recently tried an unusual tack to market "Sorry," the debut album from Catherine. It ran suggestive ads in the personals and phone sex sections of Rolling Stone, Alternative Press, and other publications.

Most of the ads said something like this:

"Between girlfriends? Want to get between girlfriends? Call me and mine! Catberine 212-505-9226."

Another one read: "Big mouth and I know how to use it! Chicago native into alternative music seeking others to share myself with."

But callers responding to the ad did not end up with a night of illicit carnal pleasures. Instead, a woman's sexy voice invited them to listen to three tracks from "Sorry" and to leave an address if they wanted more info on the band.

"The idea came up in a marketing meeting," says Paul Burgess, TVT director of sales, advertising, and marketing. "What separates Catherine from other bands is that, aside from being a great rock band, they have a certain jocularity about them, with tongues firmly in cheek. We wanted a marketing concept that played off the name but wasn't the typical, boring "these guys rock" concept—something tbat said more about the band with humor, sexuality, playing with people's heads a little."

Tbe campaign also included a more traditional ad in those same magazines.

About 1,000 people responded to the ads and left messages, says Burgess. "Of those, about half of them got the joke and said it was great. The other half left kinky messages and wanted Catherine to come over. We got plenty of calls at 3 a.m. with nothing but heavy breathing—and a surprising number of calls from women."

But the ones who realized it was about music expressed interest in the band and wanted more information, Burgess says. "We were also pleasantly surprised by the number of calls from people in the business. We got calls from members of other bands—Dinosaur Jr, Sponge, Jon Spencer Blues Explosion—and many radio stations, booking agents, someone from Fox Television."

TVT has added 500 names to its mailing list from the campaign and will send those callers a brochure and tour dates.

The album has shipped more than 40,000 units so far, Burgess says, and has issued two singles: "Songs About Girls" and "Saint."

In planning the personal ad campaign, "we never thought it would directly sell records. The idea was to hopefully spread some word of mouth, so that later, when people see an article or ad for Catherine or hear a song on the radio, they'll think, Oh, that's that cool band that did the personal ads."

Four Regional Distributors Link Up For Mutual Purposes

MUTUALLY BENEFICIAL: For the last couple of years, regional independent distributors have been wrestling with strategies to keep their hand in the game, as retail chains like Tower Records have sought to consolidate their buying with national indie webs.

Nearly a year and a half ago, DI reported that a group of five regionals had formed a coalition designed to cooperatively refer accounts to one another and develop a group of shared labels to be distributed by the companies on an exclusive basis (Billboard, Nov. 6, 1993). At the time, we questioned whether these regionals could succeed in their efforts without actually formalizing a financial alliance.

The other shoe now appears to have dropped. Four of these five companies have embarked on what they are calling a joint venture, Mutual Music, that will serve as a selling entity for major chains like Tower. The distributors involved are City Hall Records in San Rafael, Calif.; Paulstarr Enterprises Inc. in Plymouth, Minn.; Rock Bottom Inc. in Davie, Fla.; and Twinbrook Music in New York.

Rock Bottom's **Jeff Scheible**, who is serving as the spokesman for the four distributors, says that Mutual is not a merger but a separate company designed for any chains that want to buy centrally. He says the new entity will service Tower regionally, "while providing them with a national basis for billing, as they so want." Mutual's four companies will continue to sell product regionally, maintaining their territorial integrity in the East, West, Midwest, and South.

Further details about Mutual aren't being offered, since some elements of the arrangement are still being finalized, but Scheible promises more information in the future.

Clearly, by designing a relationship built along the model forged by Independent National Distributors Inc. (which was built out of three discrete regional firms across the country), Mutual is attempting to swim with the retail current. For now at least, the entity is styling itself as a close-knit group of regionals that can offer nationwide service; it remains to be seen if Mutual will definitively add its name to the list of full-service national independents.



by Chris Morris

ANTHOLOMANIA: Indie-label anthologies are a pretty dsndy way to sample the wares of a variety of up-and-coming bands, so DI took in a buffet of three neatly compiled thematic sets and found delights to be had in all.

"Hellbent: Insurgent Country Vol. 2" on Chicago's Bloodshot Records is a 17-track set that sets its sights on reconfiguring the country music legacy of **Hank Williams** (who sppears on the cover, his cadaverous frame pierced with arrows à la St. Sebastian, in a painting by **the Mekons' Jon Langford**). The best-known contributors include Langford's side project **the Waco Brothers**, East Side Digital's country revisionists **the Bottle Rockets**, and Diesel Only Records' stomping **World Famous Blue Jays** (produced by and featuring DI's old crony **Eric "Roscoe" Ambel**). But "Hellbent" also includes such sharp performances as **Robby Fulks'** Marilyn Monroe homage "She Took A Lot Of Pills (And Died)," **Tarnation's** haunting "Yellow Birds," and **the Cornell Hurd Band's** tongue-in-cheek "Honky-Tonk Has-Been." Solid stuff for the fan of slightly bent country.

In a similar vein, "Bubbapalooza" from Atlanta's Sky Records draws its inspiration from Atlanta's annual Bubbapalooza Festival, which the liner notes describe as "a brazen-pot-boiling mixture of down-home country and backwater ramble." Demented, inbred tunes by left-field mid-South bands are the standard here: Our personal pick is a flaming live medley of "2 Pigs In A Blanket" and "She's My Little Biscuit Eater" by our fave weirdobilly unit, **Southern Culture On The Skids**. Song titles for some of the better tracks tell the tale: "Mama Was A Dancer At the Clermont Lounge" (by **Redneck Greece Delux**), "George Jones (Has Never Sung About My Girl)" (by **Slim Chance & the Convicts**), and "She's Breakin' My Heart (While I'm Drinkin' Her Beer)" (by **the Diggers**). Almost as much fun as a three-day fishing trip.

Lastly, Pravda Records in Chicsgo has released "Star Power," its third tribute to K-Tel's '70s compilation albums; I8 alternative artists contribute brsin-damsged salutes to the heavy hits of yesteryear. Can you get behind a version of **Shocking Blue's** "Venus" by Southern Culture On The Skids? Are you thrilled by the prospect of **Red Red Meat** covering **10CC's** "I'm Not In Love?" Does the idea of **Vic Chesnutt** performing a dire version of "The Night The Lights Went Out In Georgia" scare the wits out of you? This one's for you. (This exclusive collection is *not* available on television.)

FLAG WAVING: The **Grifters'** new seven-song EP "Eureka"—due in early April on 10-inch vinyl from Memphis' Shangri-La Records, followed by a CD release in May—could surprise some fans of the Memphis quartet.

Less noisy and more reflective than such Grifters albums as last year's "Crappin' You Negative" and 1993's "One Sock Missing," "Eureka" is a major step forward in both soundcraft and songcraft for the group.

Singer/guitarist **Dave Shouse** admits, "It's not as twisted as some of the other stuff we've done. We kinda knew that on the front end. We said, 'Fuck, do it anyway.' "

Shouse says that the more carefully controlled sound of the EP could go a long way to ending comparisons between the Grifters and other "lo-fi" alternative bands. "Enough of this shit," he says. "It'd be nice to separate us from the **Pavement** comparisons and **Royal Trux** comparisons."

The Grifters—whose membership also includes singer/guitarist **Scott Taylor**, bassist **Tripp Lampkins**, and drummer **Stan Gallimore**—hsve over five years formulated a brazen, bluesy rock'n'roll style that has lately attracted the deep interest of major labels.

Shouse admits that his band hasn't turned a deaf ear to the majors' call. "We decided last fall that we needed to investigate what was going on." While he still calls the majors "a very Catholic institution," be adds, "This might be a good time to move up . . . because you can only beat your head against the major distribution system wall so long before your head breaks."

The Grifters, in the indie pocket for now, will push its Shangri-La releases with a club tour that begins April 5 in St. Louis; the road jaunt will take the band through the Midwest, Southwest, West, and Northwest.

'COLLAGE' PIECES TOGETHER A SALES PROFILE

(Continued from preceding page)

sales are taking off (more than 100,000 copies were sold in 1994, according to Bsyan), promotion has become the most critical tool.

Because "Collage" is largely a gift item, Bayan purchases significant advertising on radio and strategically placed television spots generally tied to holidays and tagged for the retailer.

In New York, an early spate of radio spots invited consumers to "unwind at lunchtime at Sam Goody and relax with 'Collage.' " Bayan says that "talking about 'Collage' is not half as important as playing it, and a 45-second sample [on a radio spot] will get a herd of people into the store." He notes that the commercials highlight the relaxing music but don't pitch the full therapeutic results. "The average person doesn't really understand what 'clinically tested' means, but they like the music and the end result is the same. We found it's easier for people to say, 'This is relaxing' than, 'I'm stressed out,' " Bayan says.

Just as he does with the design of "Collage," Bayan is taking a scientific approach to its marketing and distribution. Beginning with Albuquerque, N.M., as a test market, with a few discs in one store on s consignment basis, he eventually convinced a Page One store, then Hastings, to offer the disc.

Bayan says sales grew to the point where Hastings could no longer afford to pay him out of the cash register, and he began to deal directly with the store's headquarters in Amarillo, Texas. "We were pleasantly surprised when it started selling so well," says Hastings district manager Frank Holland. "It's grown to be a pretty substantial item."

In mid-1994, he expanded into the Northeast corridor from Washington, D.C., to Boston. Bayan says his first placements in Tower in New York were also on consignment, "but it became too much of a headache for them," so now the retailer buys through a distributor.

Bayan is sticking with his market-by-market approach mostly because of the high cost of promoting the product. "Collage" debuted in San Francisco in December 1994 and cracked the Miami market at the end of February.

With 4% of the population of Albuquerque now owning at least one volume of "Collage," the market is no longer a valid test market for commercials, Bayan says. Sacramento, Calif., has been chosen as the new test market, and for the first time, Bayan is reversing his advertising strategy. The ad campaign will be television-intensive rather than radio-intensive.

Distributors and retailers alike

(Continued on page 58)

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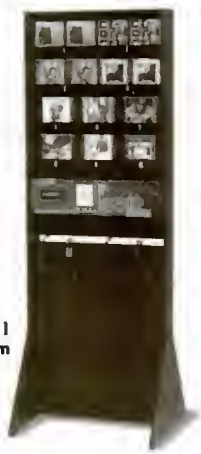


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Retailers Slam Label Talk Of Raising Album Prices

THANKS BUT NO THANKS: Retailers are concerned that some of the majors continue to talk about raising prices as a way to help combat discounters. If you remember, at the National Assn. of Recording Merchandisers' annual convention that was one of the suggestions offered as a way to give music merchants relief from the mass merchants' loss leader policies. The logic behind the suggestion was that if it cost accounts more to buy, say, a $16.98 CD, it would be hard for discounters to maintain hit pricing at $9.98.

But record chain executives dismissed that suggestion as ludicrous. There would be no guarantee that the loss leader merchandisers would raise prices accordingly, those executives say. More likely, the loss leaders would continue to price at $9.99, with the end result being that traditional record store chains would be forced to lose more margin on each album sold, while the music manufacturers would make more margin.

In fact, merchants are incensed that some music manufacturers appear to be maneuvering to increase their margins under the guise of trying to help record store chains counter the loss leader tactics.

GOT AN unusual press release last week. American Recordings claims that the "Danzig 4" album is the most pilfered CD of all time. "Danzig 4," you might remember, came in a cardboard package that was taller, but much thinner, than the customary jewel box, and it didn't fit properly into CD holders. Now, **Dave Garbarino**, the label's head of sales, is claiming that due to the thin packaging, it was very easy to steal the album. He estimates that shoplifters have stolen some 50,000-60,000 copies of the album from record stores.

American Recordings shipped 440,000 copies in the original package, and then prepared a Digi-pak version, which conforms to jewel-box size. But Garbarino's got a problem: So far, he has only shipped 20,000 copies with the new package. Seems he can't get anybody to re-order the album because most chains are computerized and the inventory replenishment systems show plenty of "Danzig 4" inventory still in stores, even though those albums likely aren't there because they have been stolen.

In fact, he says he has been to a number of stores where "Danzig 4" was out of stock, but that the chain's computer showed copies still available at those outlets.

CHECK IT OUT: Atlantic Records has added a sales pitch to its Hearing Aid marketing tool. Hearing Aid, an 800 number featured prominently in the label's national advertising, encourages music fans to call and sample music from the label's developing artists, with three 30-second song samples from each featured album. According to a press release, the 800 line has generated as many as 295,000 calls in one week.

For the first time since its inception in September, listeners will have the option of purchasing the featured releases, with orders being fulfilled by J&R Music World, the release states.

START COUNTING your shekels. Billboard has just published the fifth edition of the Record Retailing Directory, a 252-page guide of U.S. retailers. The directory lists more than 7,000 stores, including independent merchants and chains. The directory is broken down by state and city.

A special section lists chains, giving information on key executives at each company, as well as the areas of responsibilities for buyers. Also, for the first time, the directory includes a list of audio-book retailers.

The cover price for Billboard's Record Retailing Directory is $135 and can be purchased by contacting Billboard Directories at 800-344-7119.

RETAIL TRACK
by Ed Christman



LOOK FOR Blockbuster Music to invade New York City. Chain president **Gerry Weber** says that the Fort Lauderdale, Fla.-based chain is looking for a location in the Union Square area.

MAKING TRACKS: **Dean Wilson**, who helped make Trans World Entertainment a power in sell-through video, is leaving the chain to join Blockbuster Video. Wilson, who spent five years at Trans World, held the position of divisional merchandise manager of video and multimedia. Wilson will join the international division of Blockbuster Video as director of product.

AND THE ENVELOPE PLEASE: PGD, which won the major distributor of the year award at the NARM convention, has in turn recognized internal efforts within its company. The Southwest branch, where **Kyle Krause** is branch manager, won PGD's branch of the year award. **Mark Grindle** of the Los Angeles branch, **Andy Cass** of the Northeast branch, and **Shawn Fowler** of the Southwest branch were named sales representatives of the year.

The video sales rep award was won by **Mark McCaffrey** of the Northwest branch. Meanwhile, **Komeka Freeman** of the Los Angeles branch, **Don Mencke** of the Southeast branch, and **Lori O'Brien** of the MidCentral branch were named account service representatives of the year.

The college rep awards were picked up by **Sam Dailey** of the Southwest branch and **Joe Calitri** of the Northeast branch. **Bill Walden** of the MidCentral Branch was named black artist development rep of the year, while **Cindy Price** of the Southeast branch won for singles sales specialist; and **Dee Dee Kearney** of the Northeast branch and **Pamela Peck** of the Southwest branch were acknowledged as the artist development reps of the year.

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DISNEY'S NEWEST LIVE-action fantasy adventure, *Tall Tale: The Unbelievable Adventures of Pecos Bill*, brings to life the meaning of the "Code of the West." Culled from American folklore, the tale features four legendary characters – Pecos Bill, Paul Bunyan, John Henry, and Calamity Jane, and gallops into theaters this spring.

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So stock up now on Disney's newest soundtrack and watch *Tall Tale* rope tall orders for you!



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★★ NO. 1 ★★		
1	1	BOYZ II MEN ▲⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY 6 weeks at No. 1	17
2	3	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	80
3	4	BOB MARLEY AND THE WAILERS ▲⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	191
4	2	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	22
5	5	PINK FLOYD ▲¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	202
6	8	PINK FLOYD ▲⁴ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	202
7	7	EAGLES ▲¹⁴ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	202
8	6	JOURNEY ▲⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	202
9	12	JIMMY BUFFETT ▲² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	199
10	11	ENYA ▲³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	178
11	15	JANIS JOPLIN ▲⁴ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	151
12	10	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	19
13	17	STEVE MILLER BAND ▲⁴ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	197
14	14	ELTON JOHN ▲¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	190
15	16	JAMES TAYLOR ▲⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	200
16	9	THE WHO ▲⁴ MCA 11215 (10.98/15.98)	LIVE AT LEEDS	3
17	19	METALLICA ▲³ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	188
18	18	ERIC CLAPTON ▲⁴ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	199
19	21	EAGLES ▲¹⁰ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	105
20	13	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	49
21	22	SOUNDTRACK ▲⁹ POLYDOR 825095/A&M (9.98/15.98)	GREASE	18
22	26	MADONNA ▲⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
23	27	AEROSMITH ▲⁵ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	199
24	24	THE DOORS ▲⁷ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	185
25	23	CREEDENCE CLEARWATER REVIVAL ▲⁷ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	107
26	29	LED ZEPPELIN ▲¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	170
27	30	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	10
28	35	U2 ▲⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	156
29	28	EAGLES ▲³ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	197
30	37	AC/DC ▲¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	102
31	34	METALLICA ▲⁴ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	179
32	31	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	24
33	36	METALLICA ▲³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	178
34	33	PATSY CLINE ▲⁴ MCA 12* (7.98/12.98)	GREATEST HITS	193
35	20	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	52
36	43	NINE INCH NAILS ▲ NOTHING/TVT INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	2
37	46	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	4
38	44	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	2
39	—	CAROLE KING ▲² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	37
40	—	VARIOUS ARTISTS MADACY 71 (2.98/6.98)	ALL THE BEST FROM IRELAND	1
41	32	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	41
42	38	FLEETWOOD MAC ▲³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	169
43	—	PANTERA ● ATCO/EASTWEST 91372*/EEG (9.98/15.98)	COWBOYS FROM HELL	2
44	—	WAR ● AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	8
45	41	PANTERA ● EASTWEST 91758/EEG (10.98/15.98)	VULGAR DISPLAY OF POWER	2
46	—	GRATEFUL DEAD ▲⁵ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	97
47	42	CHICAGO ▲⁷ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	182
48	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	77
49	—	THE BEATLES ▲⁵ CAPITOL 97039* (15.98/31.98)	1967-1970	39
50	—	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	4

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Oldies Are Sellers At Worlds Record

Albany Shop Puts Less Emphasis On New Product

■ BY KAREN BRUNO

ALBANY, N.Y.—Worlds Record, which specializes in alternative rock, heavy metal, and oldies, has a nearly hidden trove—some 50,000 titles of 45s in one corner of the store.

"As far as I'm concerned, this is where it's at," says manager Frank LaFalce as he picks up a single by the Iveys, precursor to Badfinger. The $20 record is in a mint-condition sleeve. "The new music is boring," he adds.

LaFalce, 31, who with owner Stephen Erfurt runs the 1,800-square-foot store, plans to reach collectors of oldies—as well as newer, hard-to-find items such as a Pearl Jam single of "Jeremy" with an unreleased B-side—via the Internet.

"We hope to advertise on it and build up a direct-mail business that brings in at least $50,000 a year," says Erfurt, 41.



Last year, Worlds Record grossed slightly more than $100,000. Revenues had been higher in previous years, but in reaction to strong competition, the store has de-emphasized the sale of new product in favor of older recordings, which have better profit margins.

Stepping into Worlds Record, which is located on Albany's main commercial street, is a bit like entering someone's bedroom. It is dark and cluttered, with subway-sized imported posters of musicians lining the walls or hanging from the ceiling. A single CD player with headphones allows customers to play any of thousands of used discs.

"I didn't want bright lights and white walls like in the chain stores," says LaFalce. "I wanted it to look personal."

In addition to the 50,000 or so titles on 45, Worlds Record has 20,000 used LPs, about 6,000 used CDs, 1,000 titles on new CDs, and a rack of new vinyl that carries 17 titles. Used CDs account for 45% of sales, used vinyl 30% (with 45s at 5%), new CDs 15%, and new vinyl 5%. Cassettes and accessories represent another 2%, and the remaining 3% is from posters, magazines, and music videos.

New titles are supplied by Northeast One Stop and RED. Used product comes from people who walk in off the street.

Besides soundtracks, country, disco, reggae, ska, and classic rock, Worlds Record also sells jazz (1,500 titles) and classical music (500 titles). But the typical customer is a male aged 15-35 who buys and trades heavy metal and alternative rock. Generally he spends $15—about the price of two used CDs ($13.99 for two, $7.99 for one). "Used CDs outsell new CDs two to one," says LaFalce. "A lot of places don't carry the selection we have."

Over the past year, Worlds Record has trimmed its inventory of new CDs because of competition from chains. "We used to carry 10 pieces [of a new title]. Now it is only two or three pieces," says Erfurt.

There are three music retailers within two blocks of Worlds Record—two independents, Music Shack and Blue Note Record Shop, and one chain, Strawberries.

"The typical Generation X kid be-

(Continued on page 58)



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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ **JULIANA HATFIELD**
Only Everything
PRODUCERS: Sean Slade, Paul Q. Kolderie & Juliana Hatfield
Atlantic/Mammoth 92540

Back to just the one and only after a few spins with the Juliana Hatfield 3, the ever more impressive singer/songwriter settles down into a more secure take on her already established musical form, though with a newfound flair for ear-popping bursts of guitar squawk. The little-girl voice (sweet, but in control) works against the aggressive guitars (edgy, but melodic) to powerful effect, punctuating the singer's dark-edged, big-picture songs about life. The hooky lead single "Universal Heartbeat" best showcases the poppier fare (try also "What A Life"), while buoyant "Live On Tomorrow" and "Hang Down From Heaven" highlight a folkier bent. And don't pass by "Dumb Fun," a ragged rocker that is all it claims to be.

▶ **MATTHEW SWEET**
100% Fun
PRODUCER: Brendan O'Brien
Zoo 72445 11081

Truth in labeling? Absolutely, although the terse title belies the darker lyrical layers underlying this exuberantly tuneful pop-rock outing. Sweet, who won hearts with 1992's "Girlfriend" and 1993's "Altered Beast," has finally cut to the chase here, honing his three-minute songs into an exquisitely understated mixture of sharp pop hooks, disarming vocals, piercing lyrics with a love-song bent, and loose-limbed rock'n'roll playing. First single "Sick Of Myself" is the scorcher, a rock number with a kick of a chorus, while almost melancholic "Smog Moon" runs away with stunner honors.

VARIOUS ARTISTS
Till The Night Is Gone: A Tribute To Doc Pomus
PRODUCERS: Various
Forward/Rhino 71878

An icon of American songwriting, the late Doc Pomus gave us such masterpieces as "This Magic Moment," "Lonely Avenue," "Viva Las Vegas," and "Save The Last Dance For Me," to name but a few. A constellation of artists—from Dr. John, Los Lobos, Bob Dylan, Irma Thomas, and John Hiatt to Brian Wilson, Lou Reed, Aaron Neville, B.B. King, and the Band—pay heartfelt tribute to Pomus by covering those and other tunes. While a glut of tribute albums won't help this project's commercial prospects, the star power and interpretive genius of its participants bode well for its critical acceptance.

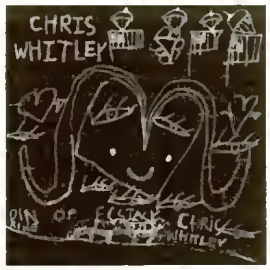
★ **KATE JACOBS**
(What About Regret)
PRODUCERS: Kate Jacobs, Dave Schramm, James MacMillan, Charlie Shaw & Gary Arnold
Bar/None 051

Sophomore release from canny, tuneful singer/songwriter Kate Jacobs is an intelligent, small-scale delight whose tone is set by her cast-iron waif vocal delivery. Highlights of a strong set include the lilting waltztime melody of "In The Country," the stirring acoustic beauties "No Question" and "Love Comes And Goes," and the brisk folk-pop tune "George Says." Alternative programmers should find Jacobs' lyrics equally entertaining, especially "Sister," about a many-brothered life, and "3 Years In Nebraska," a first-person folk song about young pot-growers in love.

PORTIA NELSON
Sunday In New York
PRODUCER: Portia Nelson
Lockett Palmer 941402

Since the '50s, Portia Nelson has been one of the great ladies of cabaret song, and musical theater buffs are probably still playing her performances for former Columbia Records president Goddard Lieberson's repertory company, which re-created many a previously unrecorded Broadway score. In 1959, Nelson had a relaxed radio show, breezily singing the best of the Broadway/Hollywood/Tin Pan Alley greats above small combo arrangements. There are 17 tracks in all, including her own cheerful title track. Singing goes, with urban sentimentality, straight to the heart.

SPOTLIGHT



CHRIS WHITLEY
Din Of Ecstasy
PRODUCERS: John Carter & Chris Whitley
Work 52970

Conflating the spirits of Elmore James and Kurt Cobain, "Din Of Ecstasy" is nothing less than Chris Whitley's six-string epiphany. Squalls of feedback and grinding slide make glorious performances like "Narcotic Prayer" marvels of dark, poetic noise. And Whitley's rough, expressive vocals and keenly detailed songwriting delineate themes of existential isolation and the torture of temptation with conviction and knowing. For some, "Din Of Ecstasy" won't ingratiate like his softer debut, "Living With The Law." But with its Hendrixian drama and Delta soul, the album marks a bold step forward for both Whitley as an artist and the blues as a timeless element of rock'n'roll.

SPOTLIGHT



MAD SEASON
Above
PRODUCERS: Mad Season & Brett Eliason
Columbia 67057

Given Seattle's sterling track record of one-off supergroups, this one—led by Alice In Chains singer Layne Staley, Pearl Jam guitarist Mike McCready, and Screaming Trees drummer Barrett Martin—is a good bet to ignite instant critical and commercial response. Also featuring Trees singer Mark Lanegan on two cuts, the group delivers brooding, guitar-driven rock'n'roll of the vintage Emerald City variety, recalling the early sounds of all three groups in question. Highlights include the bluesy, slow-building "River Of Deceit"; the foreboding "X-Ray Mind"; and sax- and vibe-spiced ballad "Long Gone Day," showcasing Lanegan's vocals. A power-packed collaboration.

SPOTLIGHT



MARIANNE FAITHFULL
A Secret Life
PRODUCER: Angelo Badalamenti
Island 314 524 096

Queen Mother of Britain's rock'n'roll royalty resurfaces after a long absence from music making with a collection that, at its best, approaches the dead-honest brilliance of "Broken English." Merging the pop sensibilities that informed Faithfull's early work with Badalamenti's deceptively sinister musicality, "A Secret Life" features insightful songs of love and loss like "The Wedding," "Bored By Dreams," and "Love In The Afternoon." Inherent strength of this material—combined with the artist's high visibility given her recent autobiography and greatest-hits package—bodes well for a highly deserved career revival. It's a must for album alternative outlets.

RAP

KAM
Made In America
PRODUCERS: Various
EastWest 61754

Rap ambassador behind 1993's "Peace Treaty" returns with a second set of P-/G-Funk that stays consistently head-bobbing. Brimming with pro-black positivity and militant politics, it begins with Nation of Islam's Minister, Louis Farrakhan, declaring "God is enraged at America!" before dropping more poetic indictments of the system and society.

JAZZ

▶ **JOE HENDERSON**
Double Rainbow: The Music Of Antonio Carlos Jobim
PRODUCERS: Oscar Castro-Nieves & Richard Seidel
Verve 527222

Joe Henderson, already acclaimed for Miles Davis and Billy Strayhorn tributes, swings to sambafied beats with his loving ode to Jobim. With a backing combo that includes pianist Eliane Elias and producer Castro-Nieves on guitar—the "Braz" band—Henderson expands on the insouciant Jobimian lyricism of "Felicidade" and "Dreamer," and adds a sweet sax/guitar duet with "Once I Loved." Accompanied by Herbie Hancock, Christian McBride, and Jack DeJohnette—the "Jazz" band—Henderson sails through the sinuous, sexy "Triste," the enchanting "Happy Madness," the hypnotic "Passarim," and a swinging, straight-ahead "No More Blues."

★ **J.J. JOHNSON**
Tangence
PRODUCERS: John Snyder & Jean-Philippe Allard
Verve 526588

Trombone's elder statesman, J.J. Johnson, teams up with the Robert Farnon Orchestra for a lavishly arranged set reminiscent of the film scores both have composed. Highlights of a smooth set include Johnson-penned standards "Lament" and "Opus De Focus," the inspirational swing of "Amazing Grace," and a deeply blue version of "The Meaning Of The Blues," recalling Gil Evans' Miles Davis arrangements. Also includes elaborately charted themes "Malaga Moon" and "Malaguena," the latter of which features guest star Wynton Marsalis, who also holds up his end of the swaggering trumpet/trombone duet "For Dancers Only."

★ **HILTON RUIZ**
Hands On Percussion
PRODUCER: Jack Hooke
TropiJazz/Sony 81483

Label debut for leading Latin jazz pianist Hilton Ruiz is as rhythm-intensive as its title suggests and features such top-flight names as Tito Puente, Dave Valentin, Charlie Sepulveda, David Sanchez, and Giovanni Hidalgo. Ruiz is confident enough to let his soloists take the spotlight, as he leads the ensemble through savvy versions of standards like "Ornithology" and a delightfully Latinized "Cotton Tail." Guest-of-honor Puente gives off good vibe rations in a gentle, ghostly take on "Round Midnight" and with the infectious rhythms of "Mambo For Vibes."

JOHN ALTENBURGH
Heartland '95
PRODUCER: John Altenburgh
Altenburgh 18

This straight-ahead traditional jazz date led by pianist/composer/arranger/label chief John Altenburgh features a quartet that includes his own signees, drummer Mark Ladley and saxophonist John Greiner. Joined by numerous guest artists, this Altenburgh-composed set is highlighted by the light bossa nova of "No Better Days Than These," the brass-section funk of "It's Only A Rental," the smooth, bluesy gait of "Sorry, Can't Wait," and the wistful balladry of vocal theme "Last Time I Saw Chicago."

VITAL REISSUES™

JIMI HENDRIX
Band Of Gypsys
PRODUCERS: Heaven Research
Capitol 32269

Culled from a live performance at the Fillmore East on New Year's Eve 1969, "Band Of Gypsys" represents Jimi's efforts to reconcile his roots in traditional black music with his prior achievements in psychedelic hard rock. Teaming with drummer Buddy Miles and bassist Billy Cox allowed Hendrix to supplant the roiling rhythms of the Experience with a smoother, more R&B-laced groove. With their soulful bent, tracks such as "The Power Of Love" point to what might have been a potent new direction for Hendrix—though two contributions from Miles as a composer and singer dull the set's impact as a whole. What makes the album essential is the epic "Machine Gun," a 12-minute guitar firestorm that ranks as one of rock's most awesome performances.

VARIOUS ARTISTS
The Envelope Please . . . Academy Award Winning Songs
COMPILATION PRODUCERS: James Austin & David McLees
Rhino 71868

In time for the upcoming Oscars ceremony, Rhino compiles every single Academy Award-winning song to date, from Fred Astaire's "The Continental" (1934) to Bruce Springsteen's "Streets Of Philadelphia" (1993), the latter performed here by Richie Havens. The five-disc collection is a virtual history of American song, including such classics as "White Christmas," "Whatever Will Be, Will Be (Que Sera, Sera)," "Moon River," "Evergreen," and "Up Where We Belong." With the exception of "Philadelphia," the label has admirably managed to score the versions that made the songs popular, or alternates by the original artists.

LATIN

▶ **GARY HOBBS**
Soy El Mismo
PRODUCER: Gary Hobbs
EMI Latin 29794

Though Gary Hobbs does not cop as much press coverage as his better-known Tejano contemporaries, strong chart debut by this fine album last week on Billboard Latin 50 underscores sturdy popularity of hard-working baritone. Selecting contagious romantic narratives is Hobbs' forte, and as usual, the album contains a truckload of hits in three formats: ballads ("No Ya No," "Solo Quiero"), rancheras ("Mujer," "Quiero Que Vuelvas"), and cumbias ("Por Favor Corazón," "Tú Eres").

★ **POETA Y CAMPESINO**
PRODUCER: Miguel Angel Medina, Rafael González
Ariola/BMG 24906

With young practitioners of mariachi-rooted rancheras in chronic short supply, along come Manuel and Carlos Alvarado spinning a spectacular premiere spotlighting the brothers' sinewy baritones, both separately and in shimmering harmony. Lovely lovelorn confessional "Espejismo" is a superb leadoff single that could be followed up by like-minded tear-jerkers "Petalos De Rosas," "Infieles Amores," and "Morir De Amor."

COUNTRY

JOHN BERRY
Standing On The Edge
PRODUCERS: Chuck Howard, Jimmy Bowen
Patriot 28495

There's not a fiddle or a pedal steel in sight on Berry's sophomore major-label effort, as the blue-eyed soul singer continues to push the boundaries of the country format. The earnestness with which Berry attacks his material drives the emotion of songs like "If I Had Any Pride Left At All" and the self-penned title track all the way home. That strident approach wears a little thin over the course of an entire album, however, and by the time the eighth track, "There's No Cross That Love Won't Bear," rolls around, one yearns for a bit of comic relief. Inclusion of a bonus track, "You And Only You," the final single from Berry's last album, is an odd but welcome touch.

CONTEMPORARY CHRISTIAN

▶ **CHARLIE PEACOCK**
Everything That's On My Mind
PRODUCER: Charlie Peacock
Sparrow 51371

Peacock has produced some of Christian music's best albums, including current releases by Lisa Bevil, Margaret Becker, Cheri Keaggy, Brent Bourgeois, and Out Of The Grey, but when he lets loose and creates his own album, it's always a special treat. As a producer and songwriter, he's a genius. As a vocalist, he has a unique style that imbues each cut with an edgy energy. Among this project's best moments are the buoyant "One Man Gets Around," the affecting "William & Maggie," and the bluesy wisdom of "Slippery Pearls."

HEIRLOOM
Hymns That Last Forever
PRODUCER: Michael Sykes
Chapel 25300

This Dove Award-winning group was originally composed of Sheri Easter, Candy Hemphill Christmas, and Tanya Goodman Sykes. When Easter's duet act with her husband Jeff took off, she departed, and country music's Barbara Fairchild joined the trio. With this project all four women unite to perform some of gospel music's classic hymns. The result is a thoroughly enjoyable effort by four of the genre's most distinctive voices. Michael Sykes' production keeps those voices the focal point of each song. Outstanding cuts include "In The Garden," "If I Could Hear My Mother Pray Again," and "In The Sweet By And By."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **BROWNSTONE Grapevyne** (3:58)
PRODUCER: Dave "Jam" Hall
WRITERS: N. Gilbert, A. Gilbert, D. Hall
PUBLISHERS: Brown Girl/The Night Rainbow/Stone Jam/Ness, Nitty & Capone/WB, ASCAP
MJJ/Epic 6988 (c/o Sony) (cassette single)

Wildly charismatic new-jill trio is poised for continued—if not increased—multiformat attention with this sultry follow-up to its recent top 10, certified-gold smash, "If You Love Me." This time, the pace drops to a tic-tocking, slow jeep groove, courtesy of red-hot producer Dave "Jam" Hall. He leaves the act plenty of room to throw down s flexing, divs-driven lesd vocal snd glassy harmonies that flesh out the chorus quite well. It's delicious.

★ **JIMMY SOMERVILLE Heartbeat** (4:24)
PRODUCER: Stephen Hague
WRITERS: M. Rowe, R. Stannard, T. Watkins
PUBLISHERS: PolyGram International/EMI-Virgin, ASCAP
REMIXERS: Eric "E-Smoove" Millar, Biff Rowe, Matt Rowe, Armand Van Helden
London 850051 (CO single)

Dance music die-hards are already well aware of this swirling pop bauble, as it has gotten loads of club play. The time for top 40 and crossover radio to climb aboard has arrived, and the retro-pop vibe of the slbum edit is a perfect soundtrack to a sunny spring afternoon. Somerville's falsetto is a fsmiliar treat, and he is complemented by Stephen Hague's semi-Phil Spector-styled production. Harder-edged programmers will prefer Eric "E-Smoove" Miller's lush disco/house post-production. It's from the upcoming "Dare To Love" set.

★ **DAVE STEWART Jealousy** (4:18)
PRODUCER: David A. Stewart
WRITERS: D.A. Stewart, B. Collins, G. Cooper
PUBLISHERS: BMG/Mash A Mugg/Galco
EastWest 9115 (c/o Elektra) (cassette single)

Ex-Eurythmics partner's charming solo outing, "Greetings From The Gutter," is off to a good start with this jittery acoustic/pop ditty. Stewart's soft-spoken warble is laysred to maximum effect, bolting from thickened lead lines to fluid falsetto flourishes that are downright soulful. Jangling electric guitars and shuffling pop/funk beats give what migbt hsve been s nsrrow-cast rock track lnto a formidable pop contender. Listen closely.

EXTREME Cynical (4:13)
PRODUCERS: Nuno Bettencourt, Bob St. John
WRITERS: Bettencourt, Cherona
PUBLISHERS: Color Ma Blind/Almo/Funky Metal, ASCAP
A&M 8418 (c/o PGO) (CO single)

Rock outfit christens its new "Waiting For The Punchline" opus with a muscular, guitar-anchored jam that stomps with a rambunctious nature that easily could appeal to followers of Stone Temple Pilots. This notably more forceful, highly viable direction—which the act convincingly executes—could entice previous naysayers to the fold, while laying the foundstion for a whole new fan base.

R & B

▶ **TOTAL FEATURING TNE NOTORIOUS B.I.G. Can't You See** (4:54)
PRODUCER: Saan "Puffy" Combs
WRITERS: T. Robinson, M. South, J. Howell, F. Wesley, J. Starks, and R. Ryan
PUBLISHERS: Evelle/WB/South of Soul/12 A.M/Late Hours/Justin Combs/EMI-April/Big Herbs, ASCAP, Roger Ryan, BMI
Tommy Boy 878 (CD single)

Produced by Sean "Puffy" Combs, this steamy soul track has crystal clear appeal. It is hard to resist the cheeky lyrics, thrusting beat, and sensuous vocal spirit. Of course, top 40 and R&B radio programmers should also give the nod to tns no-nonsense rap by ultra-hot act the Notorious B.I.G. Look for it.

PARIS BRIGMAN Since I Fsund You (4:08)
PRODUCER: Oanita La Porte
WRITER: L. Oavis
PUBLISHERS: Irving/Zalen/Busmn, BMI
REMIXER: Kurtis Blow
ABCee Entertainment 4819 (CO single)

Brigman has a coy vocal quality that appesls and shows potential for tremendous growth. This slinky funk ditty skittles with sweet, romantic glee from esch verse to a pleasant, sing-along chorus. Progrsmmers should opt for Kurtis Blow's pereolating hip-hop mix, which jumps with percussion that matches Brigman's energetic performance.

COUNTRY

▶ **GEORGE STRAIT Adalida** (3:35)
PRODUCERS: Tony Brown, George Strait
WRITERS: M. Gaiger, W. Mullis, M. Huffman
PUBLISHERS: Sixteen Stars/Dixie Stars, BMI/ASCAP
MCA 55019 (c/o Uni) (7-inch single)

It is just a hop, skip, snd a jump from the Lone Star State to Louisiana. And like s true-blue Texsn, good ol' George makes the trip look easy with this zydeco-spiced single. In the hands of a lesser singer, a song like this would have been a difficult stretch. But Strait seems to be sble to mske a hit out of anything he wraps that voice around.

▶ **CLINT BLACK Summer's Comin'** (2:47)
PRODUCERS: James Stroud, Clint Black
WRITERS: C. Black, H. Nicholas
PUBLISHERS: Blackened/Irving, BMI
RCA 64281 (c/o BMG) (7-inch single)

Black is one of the better artist/songwriters in country music. So why would he waste his time composing refried Besch Boy music like this? Fueled by Black's formidable star status, this single will probably shoot to the top of the charts. But it is beginning to sound like Black has been spending a little too much time in the sun.

NEW & NOTEWORTHY

TOWA TEI Technova (5:46)
PRODUCER: Towa Tei
WRITERS: T. Tei, B. Gilberto
PUBLISHERS: Towa Tei/Bebel Gilberto, ASCAP
REMIXERS: Ray Hayden, Josh Wink, George Llanes Jr.
Elektra 5735 (12-inch single)

Former member of Deee-Lite goes the solo route and offers s unique and thoroughly refreshing jam that sews a vibrant array of contrasting musical threads. Leisurely hip-hop drum rolls are topped by jazzy piano passage, ambient synth washes, and slight shades of Japanese culture. Experimental minds and taste makers will trip over themselves to herald this gem, while others will simply bathe in a donble-pack of remixes that range in style from acid jazz and funk to deep house, and preview Tei's revelatory "Future Listening!" debut album.

RUFFNEXX SOUNO SYSTEM Luv Bump (4:18)
PRODUCER: Scott "Supe" Stallone
WRITERS: C. Percival, S. Stallone
PUBLISHERS: Rumpus, ASCAP
REMIXER: Guru
Qwest 17927 (c/o Warner Bros.) (cassette single)

Rap, reggae, and acid jazz are combined for a kinetic debut by an act with s knowing finger on the pulse of current and future street movements. Rhymes are cleverly twisted and bent to fit around a rock-hard beat that is wrapped in fuzzy ragga keyboards. The track breaks into a gang-chant chorus that will play extremely well on top 40 and R&B radio. Guru kicks a remix that has a looser flow and a raw, staccato rhythm. This phat single only gets better with repeated spins.

★ **JOHN & AUOREY WIGGINS Memory Making Night** (3:46)
PROUCERS: Joe Scaife, Jim Cotton
WRITER: J.W. Wiggine
PUBLISHERS: Fat'N Brite/Santeela, BMI
Marcury 1418 (c/o PolyGram) (CO promo)

All but ignored at radio, the Wigginses have nevertheless msnaged to turn out one fine single after another. Skillfully composed by brother John, this ballad of small-town dreams nicely showcases the heartfelt country singing of sister Audrey. All this duo needs is to be heard.

OARYLE SINGLETARY I'm Living Up Ts Ner Low Expectations (3:08)
PRODUCERS: James Stroud, Randy Travis, David Malloy
WRITERS: B. McDill, T. Rocco
PUBLISHERS: PolyGram International/Ranger Bob, ASCAP, Nothin' But Nat, SESAC
Giant 17902 (c/o Warner Bros.) (7-inch single)

Everything is in place on this artist's debut single: a sure-fire songwriting team, down-the-middle country production, and thst black cowboy hat cocked just so. The resulting record is extremely safe and depressingly predictable.

DANCE

▶ **KRISTINE W. Ona More Try** (no timing listed)
PRODUCERS: Rollo, Rob O
WRITERS: Kristine W., Rollo, Rob D
PUBLISHERS: BMG/Champion
REMIXERS: Junior Vasquez, Rollo, Our Tribe
Champion/EEG (12-inch single)

The long-anticipated follow-up to the massive "Feel What U Want" is a true rarity in dance music. It makes a pensive and poignant lyrical point without clouding the track's overall potential to inspire active twitchin' and twirlin'. Producers Rollo and Rob D. have created a grand disco/house arrangement that allows Kristine to shine like the star she deserves to be. DJs should have a field day with a double-pack of potent mixes by Junior Vasquez, Rollo, and Our Tribe.

▶ **DR. ALBAN Let The Beat Go On** (5:28)
PRODUCERS: Kristian Lundin, John Amatiello, Dr. Alban
WRITERS: Dr. Alban, K. Lundin, J. Amatiello
PUBLISHERS: Dr. Songs/Cheiron
REMIXERS: Douglas Carr, David Kruger, John Amatiello, Per Haggstrom
Logic 59010 (c/o BMG) (12-inch single)

Alban should easily match the success of the previous "Away From Home" with this jaunty ditty, which combines elements of pop/rave, hi-NRG, and electro-trance. His tense vocal snaps over a twinkling array of keyboards that will remind some of vintage Giorgio Moroder. Behind the frenzied vocal/synth action is a giddy pop chorus that never leaves the brain after the first spin. Those who like to hang onto the cutting edge will probably prefer the riotous Jungle Speed mix. A gem from the set "Look Who's Talking."

★ **TWEAKER Tweaked** (no timing listed)
PRODUCER: Ian Rich
WRITER: I. Rich
PUBLISHER: Ian Rich, ASCAP
REMIXER: Frankie O.
Smog 001 (12-inch single)

Producer/composer Ian Rich cooks up a steaming pot of house beats with a distinctive West Coast flavor. He smartly serves the kind of bassline that DJs across the board require, while tossing in an abundance of quirky keyboard loops and funky percussion. His A-side versions are racing good fun, while Frankie O. drops the pace for his soulful remixes. Investigate. Contact: 213-368-6664.

ELLYN NARRIS I'll Show You How (6:30)
PRODUCERS: the Brandt Bros., Giuseppe D.
WRITERS: W. Brandt, G. DiCaccamo, B. Brandt, E. Harris
PUBLISHERS: Ellyn Harris Entertainment/Must Be Nice, BMI
REMIXERS: the Brandt Bros., Giuseppe D.
Unity 005 (12-inch single)

Hi-NRG vixen Harris ventures further into house territory with a sexually assertive anthem. She is getting more comfortable with the genre, as proven by her notably playful and relaxed vocal. Any one of the four versions would be fine for mainstream exposure, though most will likely gravitate toward the percolating Too Hot To Handle mix. Contact: 212-860-0500.

AC

▶ **AARON NEVILLE Can't Stop My Heart From Loving You (The Rain Song)** (4:16)
PRODUCER: Steve Lindsey
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
A&M 8426 (c/o PGD) (CD single)

Neville's fluttering, instantly recognizable voice is back on active duty with a loping, Diane Warren-penned tune from his imminent new album, "The Tattooed Heart." The track's light and airy, faux-reggae musical context is a natural for AC radio, while a more aggressive, hip-hop or jack-swing remix would open doors at younger-skewed pop stations.

BEN TAYLOR I Will (3:04)
PRODUCERS: Frank Filipetti, James Taylor
WRITERS: J. Lennon, P. McCartney
PUBLISHERS: ATV/Maclen, BMI
Giant 17893 (c/o Warner Bros.) (cassette single)

With a little help from his father and co-producer, James Taylor, Ben Taylor has recorded a cover of the classic Beatles ballad that will instantly click with those familiar with the original. The whispery vocals never stray far from civil soul, but should send shivers down the spines of fans of serene sounds. Taken from the soundtrack to the current Paul Reiser comedy "Bye Bye Love."

ROCK TRACKS

▶ **BJORK Army Of Me** (no timing listed)
PRODUCERS: Bjork Gudmundsdottir, Graham Massey, Nellee Hooper
WRITERS: B. Gudmundsdottir, G. Massey, N. Hooper
PUBLISHERS: Famous, ASCAP, SPZ, PRS
Elektra 9152 (CO single)

First peek into the hotly touted "Tank Girl" soundtrack is an appropriately militaristic and confrontation dance/rocker, pushed over the top by Bjork's hypnotic, almost foreboding incantations. With the aid of co-producers Nellee Hooper and Graham Massey, she coats a driving, hip-hop-derived beat with sound effects and synth splashes that are coolly industrial. Genius jam is ripe for picking for modern rock, club, and even pop playlists.

▶ **PETER MURPNY The Scarlet Thing In You** (no timing listed)
PRODUCER: Pascal Gabriel
WRITERS: Murphy, Statham
PUBLISHERS: Sony/Notting Hill, BMI
Beggars Banquet 95772 (c/o Atlantic) (CD single)

Can this possibly be the same Peter Murphy who once sang Bauhaus' doom and gloom underground '80s anthem, "Bela Lugosi's Dead?" Indeed, if this uptempo pop track is any indication, the once-morose singer has become quite peppy in his later years. This rousing song is filled to the brim with opulent melodies and harmonious rhythms. Frankly, modern rock and even top 40 radio should give a damn about this very accessible "Scarlet!"

★ **WATER Spin** (3:58)
PRODUCER: Gavin MacKillop
WRITERS: Water, O. Bradley
PUBLISHER: not listed
MCA 3306 (c/o Uni) (CD single)

Not everything is bankrupt in Orange County, Calif., as the musically rich area (Offspring, Social Distortion) has unleashed one of the most rewarding musical efforts from a new band in recent memory. The jittery vocal delivery adds an intriguing edge to the somewhat simple lyrics. Top 40 radio programmers easily could find an appropriate nook for this hook-heavy rock track. Spin it!

THE LEGENDARY JIM RUIZ GROUP Mij Amsterdam (3:04)
PRODUCERS: Brian Tighe, Tommy Roberts
WRITER: J. Ruiz
PUBLISHER: not listed
Minty Fresh 8 (7-inch single)

After the crossover success of Verucs Salt, college radio likely will embrsce this offering from the hip indie label Minty Fresh. This simple pop effort should please those who seek their indie outings without the nasty noise. Mellow male and femsle vocals merge over subtle guitar strokes and minimal drumming. Even better is the Prefsb Sprout-like B-side, the melodic "Minneapolis."

★ **PNILCO BENOYX Soft Spot** (3:33)
PRODUCER: Bruce Hathaway
WRITERS: Philco Bendyx
PUBLISHER: not listed
5 Leaf Clover 001 (7-inch single)

New York-based trio locks a gnarly, quasi-hip-hop beat beneath a sheet of guitars that are by turns sweetly plucky and fuzzy. Singer Daron M. pouts about the soft spot in his head with the kind of playful self-pity that alternative radio stars are made of. If this band can come up with a handful of tunes as instantly memorable and clever as this, major labels will begin bidding wildly. In the meantime, be the first on the block to discover something new and groovy. Contact: 212-598-5890.

TNE GOOPS Booze Cabana (no timing listed)
PRODUCER: Don Fury
WRITERS: the Goops
PUBLISHERS: God-Nob, BMI; Tech 9, ASCAP
Blackout 01 (CD single)

Look out Las Vegas! This glitzy quartet combines elements of early '80s pop punk and '90s grunge. The rough-edged female rock vocals revive the sttitude-laced delivery of Transvision Vamp's Wendy Jsmes, while the hasty pop hook recalls classic Joan Jett. Contact: 212-226-5839.

MOTNER MAY I Meet You Thera (3:40)
PRODUCER: Rob LeBourdais
WRITERS: D. Hennassey, R. LeBourdais
PUBLISHER: Endless Summer, BMI
Columbia 6849 (c/o Sony) (CO promo)

This rather generic-sounding rock track might find itself a bit out-of-place amidst the current crop of edgier modern rock radio tracks. It's too bad, because there is some muscle-strong guitar work here that deserves recognition. This could have been s hit—if it was released five years ago. From the Columbia release "Splitsville."

RAP

★ **DREAM WARRIORS California Dreamin'** (3:54)
PRODUCER: Dream Warriors
WRITERS: L. Robinson, P. Gayle, F. Allen, H. Yoosuf
PUBLISHERS: MCA/TET, SOCAN, Jama/Almo, ASCAP
Pendulum 58333 (c/o Cema) (12-inch single)

This Canadian rap act reappears after a four-year absence with a new lsbel and sound. A jazzy sample from Les McCann's "Go On And Cry" is looped through an aloof rap and fumbling backbeat. The catchy, cool musical texture will evoke pleasant memories of the debut disc from label mates Digable Planets.

SNOW & AG Next Level (4:01)
PRODUCER: Show
WRITERS: A.G., Show, J.L. Montgomery
PUBLISHER: Taggie, BMI
Payday/ffrr 038 (c/o ILS) (12-inch single)

Another party jam is on tap from these sharp brothers in soul. A deep underground bass beat penetrates through every pore of these grooves, as the obstinate backbeat relentlessly pounds away at funk-flavored riffs and a crunchy hook. The spry rap is almost drowned out by the busy beat palpitations, which are weaved over s sample of Wes Montgomery's "Angel." Party people, step on up!

PICKS (▶). New releases with the greatest chart potentisl. CRITIC'S CHOICE (★): New releases, regardless of potentisl chsrt action, which tha reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new snd developing acts worthy of sttention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest sudience. All relesses available to radio and/or retail in the U.S. are sligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, Naw York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

OLDIES ARE SELLERS AT WORLDS RECORD

(Continued from page 55)

hind the counter at a chain store can ring up a sale but doesn't know much about music," says LaFalce, who has spent his entire adult life in music, first as a musician and then as the manager of Worlds Record, where he has been for 13 years. "People call here all the time with questions, and we usually answer them." LaFalce met Erfurt when LaFalce took bass lessons from him. Erfurt started the business in 1979, a few storefronts from the current location. He has been at the current site for nearly 13 years.

Albany is the home of a state university and many other colleges. "We are a big college town and a big music town," says LaFalce. The store has a Ticketmaster and will attract about 400 customers for a Grateful Dead concert in New York. "It's fun selling the tickets. People will call us about tours and stuff, and we can come off as pretty knowledgeable," says LaFalce. Many of the callers will find their way into the store—some from as far as 70 miles away. Some come looking for hard-to-find metal bands such as Cannibal Corpse, which is sold only to those over the age of 18.



Worlds Record is located on the main commercial thoroughfare in Albany, N.Y. (Photo: Karen Bruno)



Pictured at Worlds Record, from left, are Frank LaFalce, manager; Stephen Erfurt, owner; and Noel Bielawa, employee. (Photo: Karen Bruno)

In addition to concert tickets, new vinyl is an important selling tool. A rack along one wall displays current releases for $1 off list, or about $9.99. Worlds moved 25 vinyl copies of Pearl Jam's "Vitalogy" in two weeks. "We sold more of Bruce Springsteen's "Greatest Hits" in vinyl than on CD," says LaFalce.

Erfurt adds, "Vinyl is nostalgic, and not that many people carry it." He says the store doesn't have to stock catalog in vinyl because the titles are already available in the used section. "New vinyl gets people in the store."

Visitors to Worlds Record will first notice a cluttered table in the front of the store that is strewn with giveaways such as Metroland, the local alternative paper, and flats from record companies. "The free stuff brings in a lot of people," notes LaFalce. Also on the table are magazines such as Vibe, Spin, Relix, and Kerrang!, a European metal magazine. Boxes of back issues of Guitar and Rolling Stone are underneath.

Also near the front of the store are two 8-by-2-foot bins of neatly organized budget CDs and LPs. Budget LPs are $3 or less. Among the more costly items in the store is an Elvis Presley "King Creole" EP 45 in its original sleeve ($55). There is also a rare 1968 Phi Zappa Krappa poster, which would fetch more than $100 but is not for sale. Hundreds of posters sell from $5-$12 and are kept rolled up in bins. An LP collectibles section has original Beatles albums in mono editions for about $15-$20 an album.

Except for a box ad in the Yellow Pages, Worlds does not advertise. It holds raffles and contests to attract new customers. The prizes may include an autographed poster or a promotional display given by a record company. (The Jerky Boys and Guns N' Roses displays were raffled off recently.) The mailing addresses of customers from the raffles will be used for the store's new mailing list. "There are 50 or so people who are always in the store, so we don't need to reach them," LaFalce says.



A customer listens to a used CD at Worlds Record. (Photo: Karen Bruno)

He is anxious to reach collectors who live in the southern U.S. and in Japan, and he hopes to do that on the Internet. "Price may make a difference, but selection is also important," he says. "We have the selection." As soon as LaFalce finishes alphabetizing the 50,000 45s, Worlds will go online.

'COLLAGE' PIECES TOGETHER A SALES PROFILE

(Continued from page 53)

hsve been miffed by Bayan's resistance to submitting to standard industry terms.

"For a while, we couldn't do business because our terms were not acceptable. Not to be hard-nosed, but we couldn't survive," says Bayan. He says distributors are now willing to deal on his terms, which are to pay amounts over the "nominal credit line" five days after shipment.

Perhaps because of Hastings' long history with the record, its Albuquerque store features "Collage" in its "Listening Wedge," says Holland.

But placement of product and lack of knowledge among store personnel have been a struggle for "Collage" at most stores, according to Bayan. The album has been placed on endcaps at Sam Goody and Tower, he says. Tower may start accepting a hanging 12-piece display, but for the most part files "Collage" either in classical or jazz.

On MUZE, the product is listed as "Audio Acoustical Collage," and store personnel, Bayan says, are not familiar enough with the product to direct customers to the right place or to educate them about the product.

With the high price point and unusual nature of the product, Bayan insists on keeping "Collage" out of markets that are not supported by promotion.

Another big problem is stores not stocking enough inventory while an advertising campaign is in progress. To deal with that, Bayan has a sales rep dubbed "The Collage Police," who alerts him to the problem while there is still time to fix it.

Bayan says he has been studying and working on the development of "Collage" for 30 years, spending $2 million of his own money earned from his computer software and messenger-service businesses.

"I was fascinated. I could see it being a benefit to mankind, but I needed to prove it to myself. At times I thought, Wouldn't it be funny if a man dies of stress while testing a stress reduction product?"

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. NARADA DECADE VARIOUS NARADA
17. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
18. APPLAUSE! DANNY WRIGHT MOUSE IN DOR
19. PATH AN AMBIENT JOURNEY FROM WINDHAM HILL VARIOUS WINDHAM HILL
20. AMERICAN TRANQUILITY PHIL COULTER SHANACHIE
21. ROMANCE MUSIC FOR PIANO VARIOUS NARADA
22. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE
23. WINDHAM HILL PIANO SAMPLER II VARIOUS WINDHAM HILL
24. WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL
25. PRAYER FOR THE WILD THINGS PAUL WINTER LIVING MUSIC

TOP REGGAE ALBUMS

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	20	DESTINATION BROOKLYN EPIC STREET 57857*/EPIC HS 20 weeks at No. 1	VICIOUS
2	2	61	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	3	61	PROMISES & LIES VIRGIN 88229	UB40
4	5	61	QUEEN OF THE PACK ● EPIC 53763* HS	PATRA
5	4	61	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
6	7	29	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
7	6	41	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/EEG HS	BORN JAMERICANS
8	9	9	STRICTLY THE BEST, VOL. 13 VP 1393*	VARIOUS ARTISTS
9	8	61	SONGS OF FREEDOM ▲ TUFF GONG 512 280/ISLAND	BOB MARLEY
10	13	2	DANCEHALL MASSIVE VOLUME III NOVEMBER 1117	VARIOUS ARTISTS
11	11	39	YAGA YAGA EASTWEST 92327*/EEG HS	TERROR FABULOUS
12	10	23	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
(13)	15	39	BEST OF REGGAE K TEL 6067	VARIOUS ARTISTS
(14)	RE-ENTRY		BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS
(15)	RE-ENTRY		SKA: THE THIRD WAVE CONTINUUM 19505	VARIOUS ARTISTS

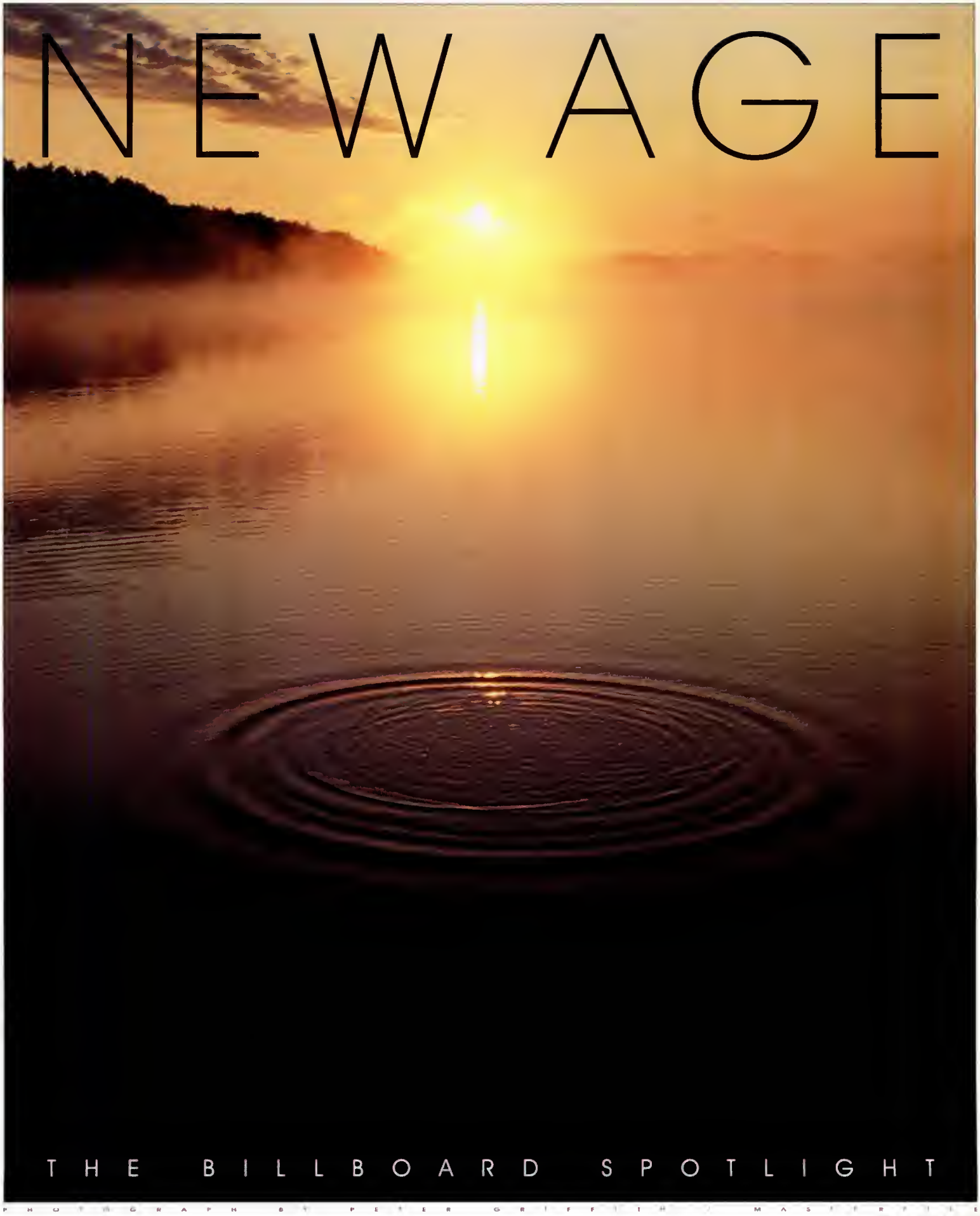
TOP WORLD MUSIC ALBUMS

			★★ NO. 1 ★★	
(1)	2	8	THE LONG BLACK VEIL ● RCA 62702 6 weeks at No. 1	THE CHIEFTAINS
2	1	4	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871	VARIOUS ARTISTS
(3)	5	3	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
4	3	5	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
5	4	3	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
(6)	NEW▶		LOOKING BACK CURB 77718	MARY BLACK
7	6	18	THE MASK AND MIRROR WARNER BROS 45420 HS	LOREENA MCKENNITT
8	7	18	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
9	10	4	CELTIC GRACES- A BEST OF IRELAND I R S 31216	VARIOUS ARTISTS
10	8	68	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
(11)	14	2	ANUNA CELTIC HEARTBEAT/ATLANTIC 82733/AG	ANUNA
12	9	5	PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS	LOS LOBOS WITH LALO GUERRERO
13	12	69	BANBA ATLANTIC 82503/AG	CLANNAD
14	11	49	TALKING TIMBUKTU HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER
15	13	18	CELTIC ODYSSEY NARADA 63913	VARIOUS ARTISTS

TOP NEW AGE ALBUMS

			★★ NO. 1 ★★	
(1)	1	53	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116 47 weeks at No. 1	YANNI
(2)	2	3	LIVE AT RED ROCKS GTS 4579	JOHN TESH
3	3	173	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS	ENYA
4	4	101	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	21	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
6	6	7	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
7	7	23	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
8	9	251	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	10	47	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
10	8	43	MONTEREY NIGHTS GTS 4570	JOHN TESH
(11)	13	25	MANDALA DOMO 71001	KITARO
12	11	81	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
13	12	5	GLOBAL HOUSE WINDHAM HILL 11148	OYSTEIN SEVAG
14	15	27	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
15	14	33	WINTER SONG GTS 4572	JOHN TESH

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1995, Billboard/BPI Communications. Reggae albums. HS indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

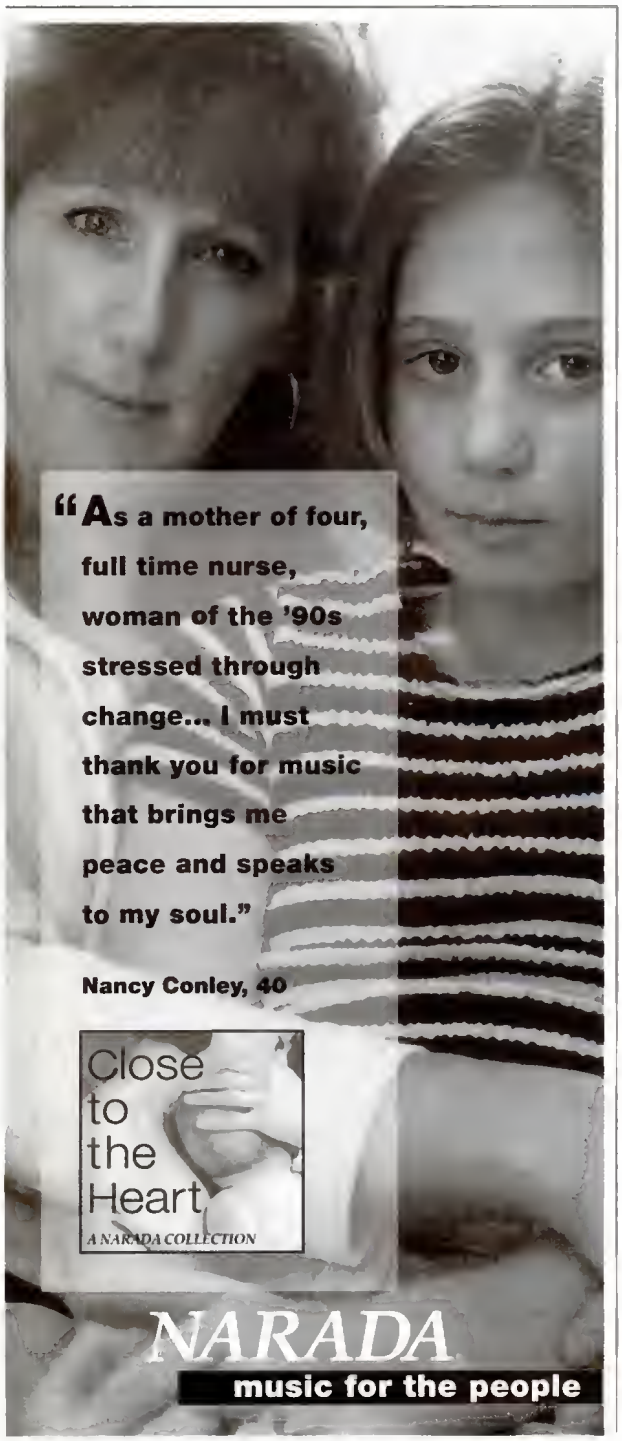

NEW AGE
THE BILLBOARD SPOTLIGHT

NEW Age

New Age Matures

While The Genre Grows To Embrace More Music And Bigger Audiences, Some Consider The Term "New Age" Old-fashioned

BY JOHN DILIBERTO



Ask just about any label representative or artist if they are New Age and you'll get a collective groan. "Haven't they flogged that one to death?" asks Windham Hill director of A&R, Bob Duskis.

"God! I thought that horse had already been kicked, dead and buried," echoes synthesist Steve Roach.

And so it goes throughout the artistic community that finds its albums in the New Age bins. It's "Field Of Dreams" in reverse: If you build it, they will flee.



Starship alum Craig Chaquico



Grammy winner Paul Winter



Artist and label head Suzanne Ciani



Space-music instrumentalist Robert Rich

IN THE BEGINNING

When New Age was adopted as a music industry term in the early 1980s, it embodied a new instrumental music embracing elements of acoustic, world, folk, space, jazz and classical into a hazy hybrid. Artists such as Andreas Vollenweider, Ancient Future, George Winston and Brian Eno, and labels like Windham Hill and Private Music didn't fit in any established categories, so they were lumped into their own.

But with that moniker came associations with New Age thought, spiritualism, crystals, etc. While artists like Steve Halpern and Aeoliah continue to thrive in this market, many others are uncomfortable with the category.

"I position myself as a contemporary classical composer and performer," says veteran keyboardist Suzanne Ciani, who recently started her own label, Seventh Wave. "There was so much debris attached to the term, and I didn't want to spend half my day explaining what I wasn't."

But New Age Grammy nominee Craig Chaquico has no problem with the term. "The first New Age music I heard was Hendrix, early Clapton and Pink Floyd," says the former Jefferson Starship guitarist, who is now the premier artist on the Higher Octave label, which earlier had launched Ottmar Liebert. "I don't think there's any stigma attached to it," he says.

One label that is unabashedly New Age is Soundings Of The Planet. "Our music is designed to help people of all ages get in touch with their own tranquility," says Dudley Evenson, who, with husband Dean Evenson, founded the label in 1979. The label's music—and its socially conscious philosophy and business practices (packaging made solely from recycled materials, family-friendly work schedules and membership in Businesses For Social Responsibility, for example)—continue to define the genre. Some of Soundings' most popular and successful releases include Dean Evenson's environmentally influenced compositions ("Forest Rain," "Desert Moon Song," "Ocean Dreams") and Tom Barabas' inspirational keyboard melodies ("Sedona Suite," Wind Dance" "Classica Nouveau").

THE EVOLUTION

Many artists and labels, however, think the music has transformed into a multihued variety while the definition of New Age remains monochrome. "The term itself becomes less and less relevant as the breadth of that music comes out under that banner," says Windham Hill's Duskis. "Look at the breakthrough records of '94: 'Chant,' the Enigma record, 'Deep Forest.' They have elements of space, spirituality, dance and what you'd call New Age."

"That's why I wish they'd just adopt the term contemporary instrumental music," adds Stephen Hill, president of Hearts Of Space records.

Paul Winter has always disavowed the term New Age, but with two New Age Grammies under his belt, including this year's for "Prayer For The Wild Things," he's become more sanguine. "The fact that there's a category now where our music will get some acknowledgement and people will listen to it, that's something we're very grateful for," he says.

Continued on page 67

The Dream

We believe there is a place that lives deep within us all
It is a place of vision and clarity
where the rhythm of life moves in harmony
with a higher consciousness

The purpose of our music is to take you there



becomes a Reality

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Four years in a row.

'As in music, so in life'



Craig Chaquico
Acoustic Planet (7070)
The stunning Grammy-nominated follow-up to 1993's *Acoustic Highway*.
Over 120,000 sold since November 1994.



Ottmar Liebert
Nouveau Flamenco (7026)
Where it all began for Ottmar: The heart and soul of the gypsy guitar captured in this award-winning release.
Over 1.3 million sold.
In its fifth year on Billboard's New Age chart.



Neal Schon
Beyond The Thunder (7073)
The renowned guitarist of Journey and Santana explores new textures in this lush, melodic album. Neal takes you beyond the frenzy of the storm to a quieter place.
In stores March.



Cusco *Apurimac II* (7067)
Evocative, emotional, enchanting. The modern meets the mystery in this latest release by one of the world's best-selling New Age groups.



Shahin & Sepehr
One Thousand & One Nights
(7061)
The biggest New Age debut in 1994. A blend of Spanish, Moorish and Middle Eastern influences.
New release in stores April.



Lara & Reyes
Guitarras Hermanas (7074)
From the flamenco of Spain to the requinto of Mexico, this dazzling duo explores the many beautiful languages of the Latin guitar.

HIGHER OCTAVE MUSIC
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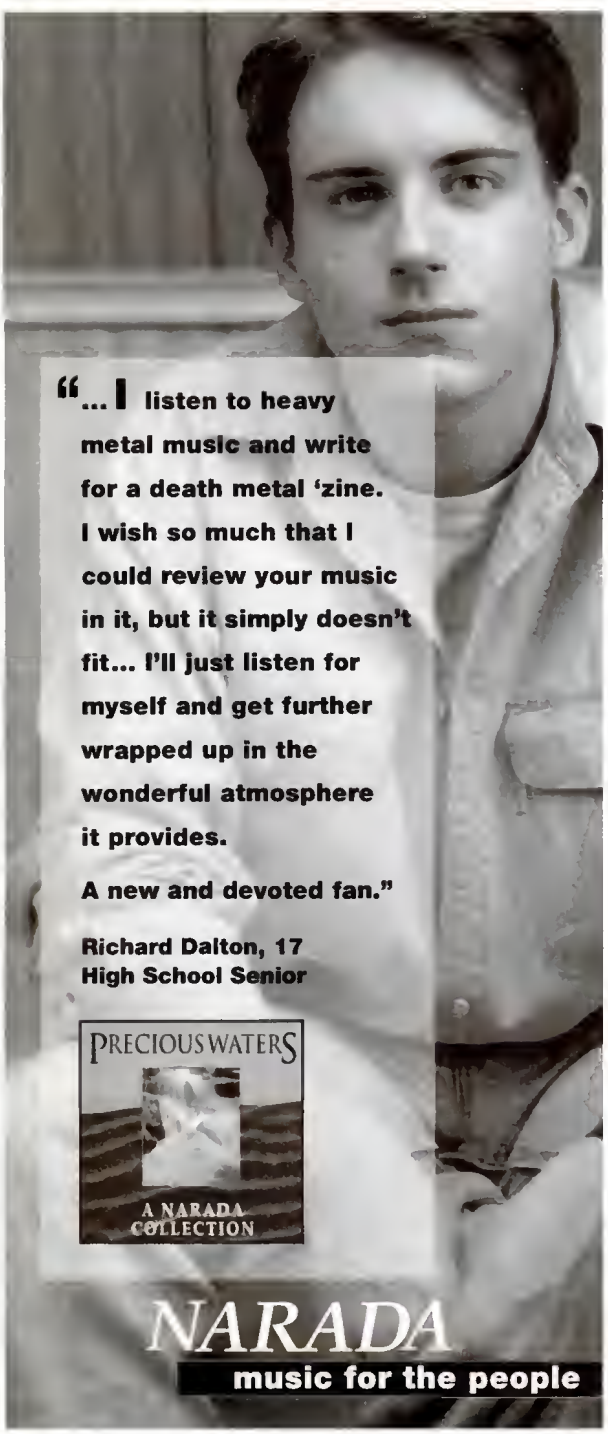
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NEW *Age*

The Video Age

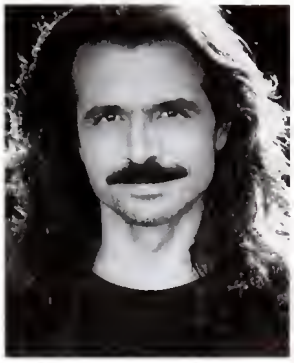
Contemporary Instrumental Videos Get Boost From Television And Enjoy Mainstream Success

BY MICHELE BOTWIN



While some may consider New Age music to be "background music," the videos in the genre are putting the music—and the musicians—on center stage. Here's a rundown of what's been making an impact, as well as some newer titles to watch for.

"Yanni: Live At The Acropolis," produced by Private Music and distributed by BMG, continues to be a phenomenal success. Released a year ago, the triple-platinum concert video not only catapulted the Greek-born keyboardist into international star status but also proved the mainstream appeal of New Age instrumental selections.



Yanni is "Live At The Acropolis."

The concert video ranked No. 3 on the Top Music Videos chart in Billboard's 1994 Year In Video recap—the highest ranking for a New Age video on that chart. It also placed No. 3 on the year-end Top Video Sales chart, and that alone put Private Music at No. 7 on the Top Video Sales Label recap—higher than Amblin Entertainment, which had six charting titles, and Universal City Studios, with 14.

Ron Goldstein, president/CEO of Private Music, attributes the success of Yanni and his video to television. The album debuted in March 1994, and the concert video premiered during a pledge drive on approximately 130 PBS stations nationwide, raising over $5 million for the campaign and introducing new consumers to the artist. It repeated nationwide in June, August and December, with significant sales impact following each airing.

"Television exposure really paid off by stimulating sales," says Goldstein. "Airing the concert video did more for the album than would normally be accomplished in a five-year period of advertising. The strength of the impact showed at music retail, where viewers were buying the album the day after the PBS special."

Another artist banking on television exposure is "Entertainment Tonight"

Continued on page 63



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VIDEO AGE

Continued from page 62

co-host John Tesh. His new video, "John Tesh: Live At Red Rocks With The Colorado Symphony Orchestra," was released March 7 on GTS. The video was aired that month on PBS as part of its national pledge drive.

"Because of John's busy television-taping schedule, he cannot tour like a typical performer," says Ken Antonelli, president of GTS Records. "The PBS promotion allows us to reach as wide an audience as possible without extensive touring."



John Tesh is "Live At Red Rocks."



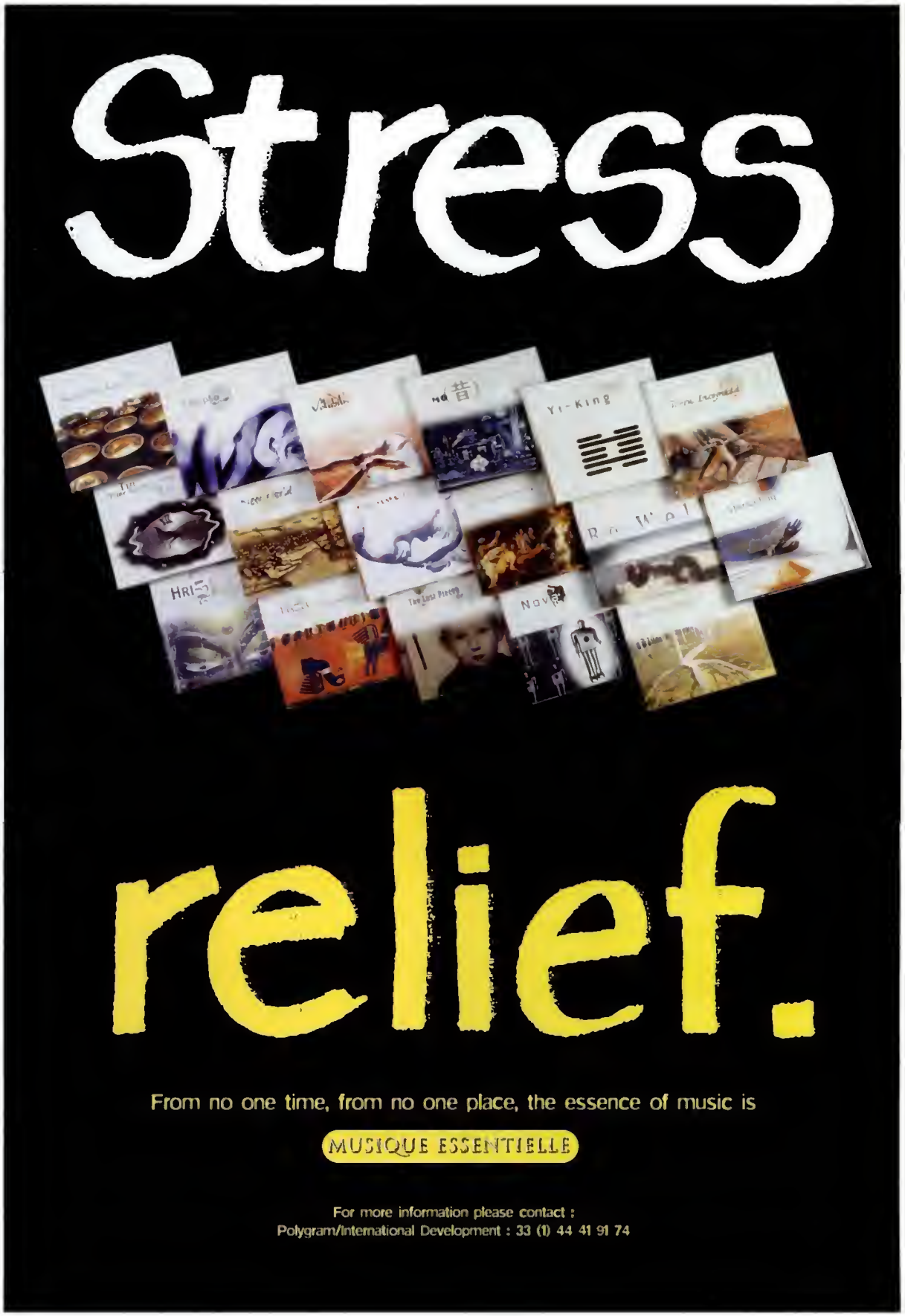
Jan Hammer goes "Beyond The Mind's Eye."

Miramar is carving out its own successful niche in the New Age market, with both computer-animated and natural-scenery selections joined to music. In particular, its pioneering "Mind's Eye" series continues to sell well four years after its 1991 introduction. Jan Hammer's multiplatinum "Beyond The Mind's Eye" has spent well over 100 weeks on the Top Music Videos chart since its release in 1992. The follow-up, Thomas Dolby's platinum-selling "The Gate To The Mind's Eye," is receiving critical acclaim for its visionary music and animation.

"Our goal from the beginning was to fuse spectacular music with the world's best computer-animated graphics," explains Kip Kilpatrick, VP of Special Products for BMG-distributed Miramar. "Unlike other forms of visual entertainment, which tend to be static, 'The Gate To The Mind's Eye' pulls viewers into another world."

The most recent Miramar projects are "Dazzle" and "Power Moves," which choreographs athletes like Olympic legend Greg Louganis to a soundtrack by James Reynolds, who also scored the first "Mind's Eye" video.

Other New Age videos making a significant showing include Windham Hill's travelogue series and Higher Octave's "Fractal Lumination" project, featuring kaleidoscopic graphics accompanying tracks by Craig Chaquico, Ottmar Liebert and other Higher Octave New Age artists. ■

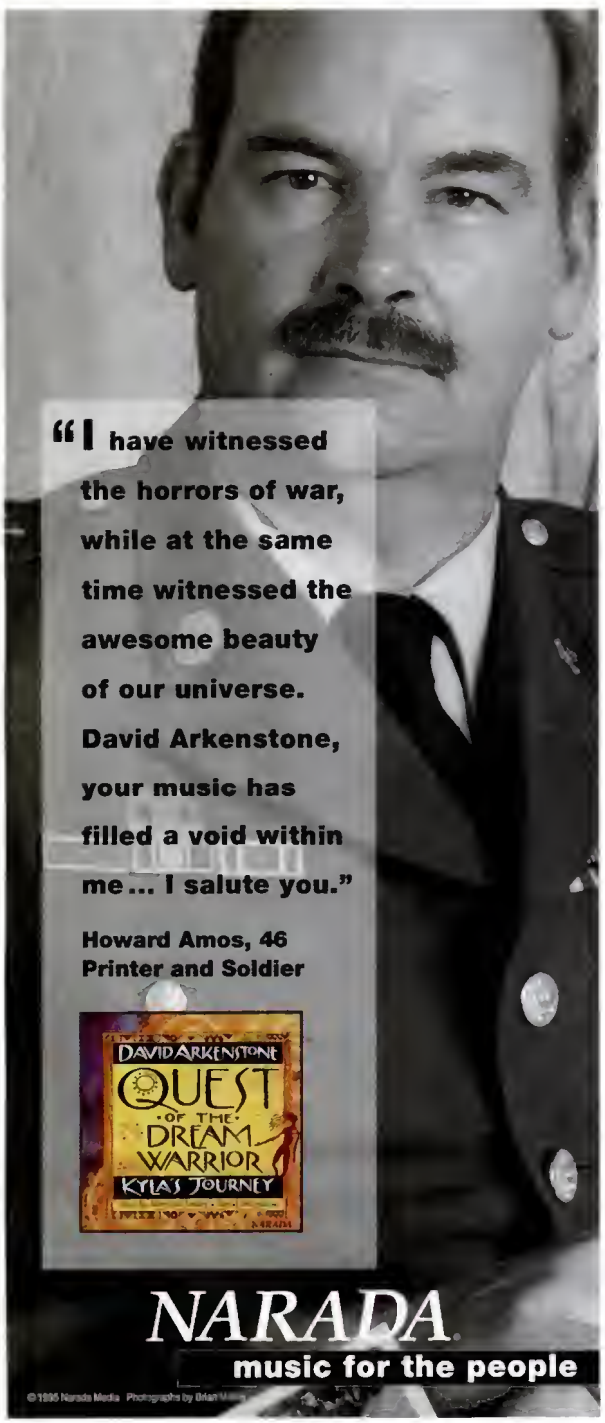


NEW Age

Beyond Mainstream Marketing

Specialized Selling Concentrates On Such Alternatives As Bookstores, Galleries And Yoga Classes

BY MARIA ARMOUDIAN



Back in 1975, when artist and Inner Peace Music label founder Steven Halpern released his first New Age album, "Spectrum Suite," the genre was virtually unheard of. In fact, the mention of it raised eyebrows in traditional record stores. "My records would be filed under a title like 'exotic folklore' or behind Mickey Mouse in the Disney section, so they wouldn't sell," he says.

Consequently, Halpern began his own marketing campaign, bypassing the mainstream and instead approaching a different audience—those interested in health and meditation. He sold his records at health-food stores, yoga conferences and expositions that attracted this alternative market, paving a way for New Age music to prosper off the beaten path and avoid competing directly with major labels.



New Age trailblazer Steven Halpern

GO ALTERNATIVE

This alternative market has since grown immensely, and it's where many New Age specialty labels make their mark. Bookstores, gift stores, natural-health stores and retailers like the Nature Company are focal points, as well as other non-traditional, more creative ways of reaching potential buyers.

"Rather than being a guppy in the vast sea of record stores, we are a whale in the alternative market," explains Scott Kellner, COO of Sugo records, a leading indie New Age label that also distributes a number of other labels in that market.

With the alternative retail outlets, the challenge to have records played in-store is less competitive than in record stores but still mandatory, according to most labels. "We rely on in-store play," says Gary Chappell, VP at Real Music. "Most of the stores that carry our music—plant stores, gift shops, art galleries, bookstores—are not in business to sell music. Although they play music, it's primarily played to enhance their environment and create atmosphere for customers."

Continued on page 65



#2 TOP INDIE NEW AGE LABEL
Hearts of Space

JOHN BOSWELL KEVIN BRAHENY MYCHAEL DANNA DAVID DARLING
OINO O'AURI CONSTANCE DEMBY BILL DOUGLAS
LIGHTWAVE KENNETH NEWBY RAPHAEL ROBERT RICH
STEVE ROACH MICHAEL STEARNS TIM STORY SUBPHONIC MEMORIES

fathom HEARTS of SPACE WORLD CLASS
NAIRD NAVARRE

SILVER WAVE RECORDS

JOANNE SHENANDOAH WITH PETER KATER



SD/SC 809

Life Blood

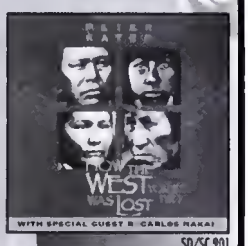
The beautiful voice of one of America's foremost Native recording artists meets the genius of this renowned pianist and composer.

Shenandoah's mesmerizing alto voice... transforms traditional Haudenosaunee-Iroquois chants and melodies into invocations of peace. -Utne Reader

...emerges as a Native American version of Enya. -Billboard Magazine Jan. 28, '95

PETER KATER WITH R. CARLOS NAKAI

How The West Was Lost, Vol 2



SD/SC 901

The breathtaking soundtrack to the ACE award winning mini-series. Volume One was #6 for the year, Billboard New Age chart, 1993. National broadcast on the Discovery Channel.

This collaboration brings out Kater's best, and Nakai's playing is soothing, mystical and ethereal. Simply put, Kater's soundtrack is stunning. Superb. -Dirty Linen

ALSO: HOW THE WEST WAS LOST, VOL 1 (SD/SC 801)

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1-800-SIL-WAVE OR 303 443 5617 FAX: 303 443 0877
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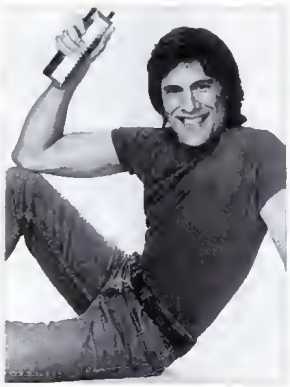
NEW Age

MARKETING

Continued from page 64

MASS MULTIMEDIA

Some labels, such as Higher Octave, still focus on traditional ways of promoting their product—radio, retail and press—though most only use it as a fraction of their efforts. Most New Age labels instead concentrate on innovative means of marketing their music, having it stand out and be heard. For example, High Harmony Records featured one artist, Robert Bonfiglio, on the QVC home-shopping channel and sold 10,500 units in just 12 minutes. Inner Peace Music releases have been played on such TV shows as "Oprah," "20/20" and a John Bradshaw segment on PBS. Hearts Of Space concentrates on educating buyers at retail and has its own popular show on National Public Radio.



Robert Bonfiglio appealed to QVC shoppers.

Some labels, such as Sugo, Windham Hill, Inner Peace Music and Narada have hopped onto the information superhighway, marketing their product on-line through the Internet and other services. "We work with Internet Underground Music Archives out of Santa Cruz, who likes working with us because of our graphics capabilities," says Kellner, "as well as the Infonet, which passes on leads and takes 25% of earnings."

Windham Hill also is on America On-



line, and the label just launched an Internet web server. "Our site at Windham.com has 1,000 screens, features sound samples of 55 artists and downloads video clips," says Roy Gattinella, Windham Hill director of marketing. "We also feature a color map of the U.S. with a list of tour dates in specific areas and radio stations that play our music." The label's chat line allows people to comment on the music and enables Windham Hill to add to its mailing list for future catalogs.

Direct-to-consumer catalogs are another prime source of marketing for many New Age labels. The *Windham Hill Occasional* is



sent to anyone who inquires about the label's music—a current mailing list of 400,000 people. The fall issue even included a sampler CD.

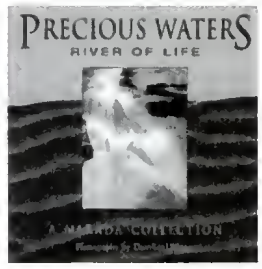
Narada does a similar mailer, the *Friends Newsletter*, which has grown into a catalog. "We cultivate individual customers. When they send notes, we answer," says director of marketing Diane Almond. "We notify them about touring and include a perk for them."

Hearts Of Space also monitors its customers closely, keeping a comprehensive database of listeners from their popular NPR radio show.

The multimedia market has become another viable source of reaching customers. One CD-Rom magazine, *Nautilus*, features a Windham Hill section, where subscribers can listen to a sample track, check tour dates, read biographies and watch a different video clip every month. They also can order product.

CORPORATE COMMUNICATION

A few labels use cross-promotion with other businesses or nonprofit organizations. Real Music, for example, arranged a deal with Birkenstocks, in which customers received a free Real Music CD

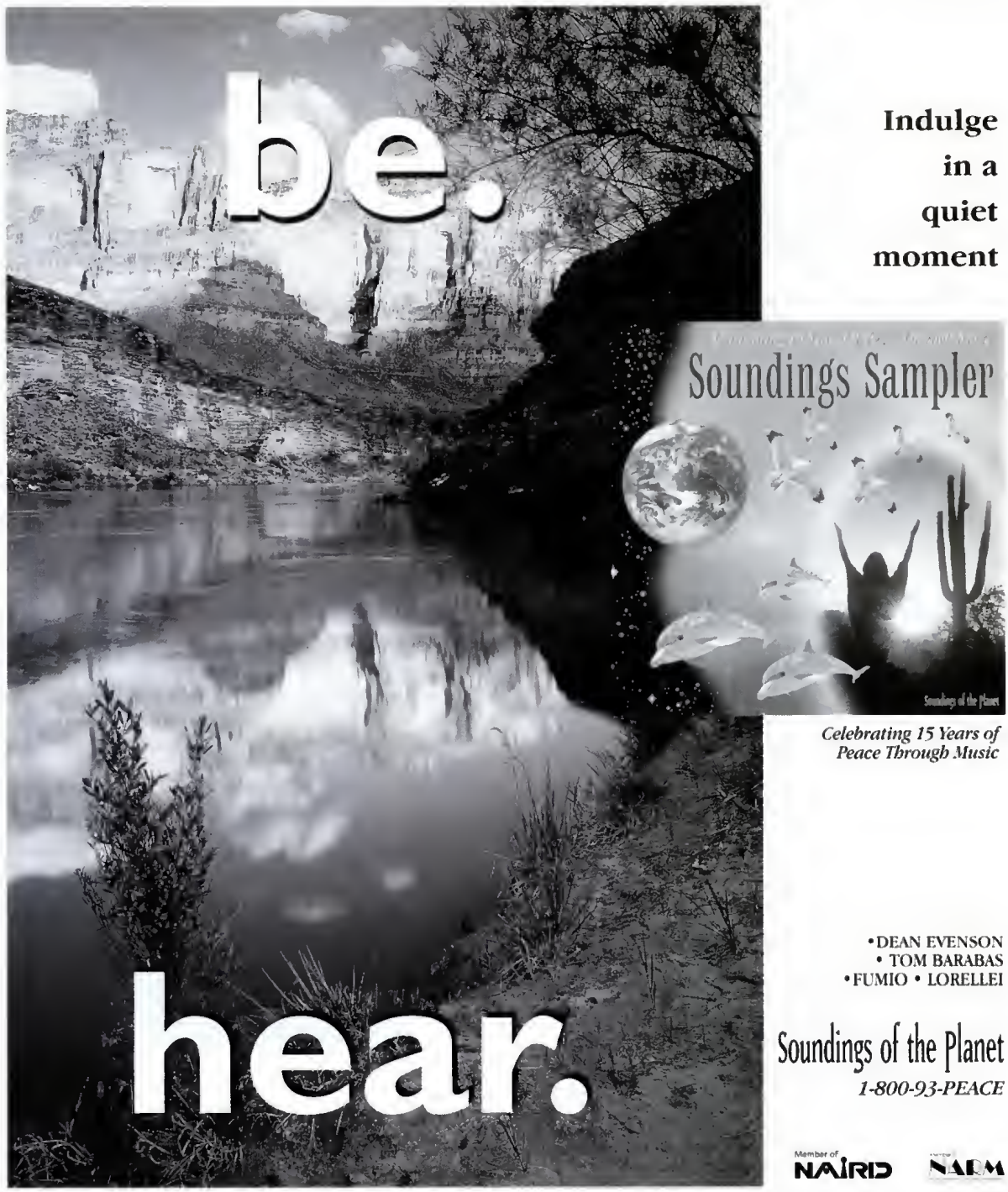


when they purchased a pair of Birkenstocks. And Windham Hill has supplied sampler CDs for such companies as Bose, Sterling Vineyards and Toyota to give to customers along with purchases.

Windham Hill also released a series of charity-minded projects, such as "Music Of Yosemite," donating 10% of the proceeds to the preservation of the national park, and contributed, along with other labels, to "Polar Shift," with the proceeds donated to preserving Antarctica.

Similarly, Narada does a series of special projects that tie in with environmental organizations, such as "Precious Waters" with the American Rivers Group. "We get extra exposure through both promotion staffs," says Almond. "We have given proceeds to eight different groups."

As with some major-label campaigns, New Agers may use special promotional items to catch attention. Sugo once included a package of herb tea, a jar of honey and a biscuit with a CD sent to radio. And Narada once sent out a kite to retailers along with a David Lanz CD, which was prominently displayed at many outlets. They also sent Chinese food cartons and custom fortune cookies along with the soundtrack to "Kung Fu." ■



NEW *Age*

The European Attitude

New Age Prospers In Spain, Italy And France

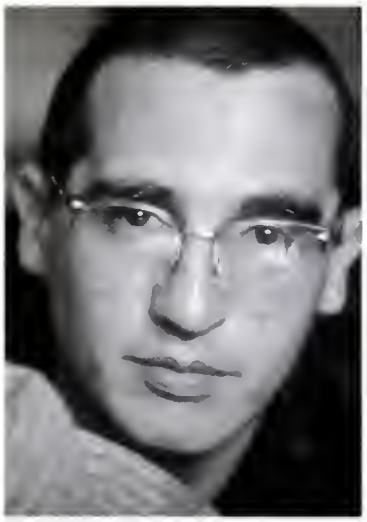
The rise of "Nuevas Musicas" in Spain, specialty radio shows in Italy and a major-label imprint in France are among the signs of the continuing strength of New Age music in Europe.

GENRE REIGNS IN SPAIN

Spain is a particularly fertile ground for New Age and has helped redefine the music. "We call the genre 'Nuevas Musicas' [New Musics] to include harder and more potent musical forms, such as modern folk," says Jose de la Fuente, managing director of Arpa Folk Distribucion. De la Fuente thinks that New Age in the U.S. or U.K. "is limited to concepts such as meditation and is too bland. In Spain we try to escape from this rather simple and overly sweet concept."

Arpa Folk runs its own Nuevas Musicas label, Resistencia, and co-owns the Lyricon imprint with the larger Sonifolk label. It is a major importer of New Age titles from numerous labels, including Topic and Grapevine in Britain, Dolphin in Ireland, Erdenklang Music in Germany, and American labels such as Hearts Of Space, Real Music and American Gramaphone.

International acts with New Age appeal, such as Loreena McKennit and Enya, have scaled the Spanish album chart, while gold sales (50,000 units) have been achieved by "Enchantment" by Chris Spheeres and Paul Voudouris, imported by Arpa Folk from Epiphany in the U.S. and by Portugal's Madredeus, on EMI in Spain.



Spain's Suso Saiz

Among the leading Spanish artists in the genre are Luis Delgado, Luis Paniagua, Tomas San Miguell, the flamenco-flavored group Radio Tarifa, Suso Saiz, Javier Paxarino and V.S. Union. Other important New Age labels in Spain include Nuba Records, Hyades Arts and No C.D. Records. The radio shows featuring New Age are "Dialogos" on public Radio 3 and "Musica Privada" on Sinfo Radio.

AN ITALIAN ACCENT

In Italy, nightly specialty shows on the two national private networks and regular exposure on the overnight "Stereo Notte" on public radio RAI confirm the popularity of New Age. Radio Montecarlo host Nick the Nightfly points to two Italian acts who have mixed New Age with local influences. "Mario Rosini is a superb keyboard player, while harpist Vincenzo Zitello has been described as the Italian [Andreas] Vollenweider," he says. Rosini records for the Freeland label, established by Neapolitan jazz/blues artist Pino Daniele and Italy's largest New Age distributor, New Sounds.

New Age artists in Italy "draw on diverse influences, but they are all colored with the feeling, heat and passion of the Mediterranean," says New Sounds director Marco Fullone, offering as an example the jazz-fusion album "Blackitude," by keyboardist Attilio Casari.

New Sounds distributes titles from labels including Innovative Communication and Blue Flame from Germany and Higher Octave from the U.S. The company publishes a monthly magazine, *New Age Music & New Sounds*, and has moved into CD-i and CD-ROM with plans to offer an on-line service to complement existing listening lines.

Other small indie labels in Italy are entering the New Age field. Avalon Recording has released the debut album from Dagda-Morrigan, which mixes Celtic harmonies and electronic vibes. CNI has released the Italo-Austrian band Agricantus, which draws on traditional Southern Italian music and electronic effects to create soaring dreamscapes.

A MAJOR EFFORT IN FRANCE

While independents dominate New Age in Europe, PolyGram in France entered the genre two years ago with its Musique Essentielle imprint, under Jean-Patrick Teyssaire.

So far, more than 28 titles have been issued on five different collections. Alteus ("from spiritual to sacred"), Aquanus ("the fusion of sounds and cultures"), Oreus ("harmony, peace, relaxation and science"), Globus ("from ethnic to ethno-jazz") and Tanaus ("the new classics"). The music usually is composed and played by French artists, and the albums are elegantly packaged.

"Reflecting a new musical trend, Musique Essentielle has to be a laboratory, an open door to new possibilities, an alternative," says Teyssaire. He pursues what he calls an "anti-mass-marketing strategy" through specialty retailers such as florists or drugstores and is even planning some marketing efforts to reach people in churches. With limited radio and TV exposure, the emphasis is also on press and direct marketing.

Cathy Bitton, in charge of international development of the PolyGram France catalog, is convinced that the Musique Essentielle series has international potential. "The presentation of the collection is luxurious, and there are a lot of specific windows for these products—especially in the United States," says Bitton. "It will take time, but once we reach a certain level of awareness, the market will open to these products." ■

This report was compiled by Billboard correspondents Howell Llewellyn in Spain, Mark Dezzani in Italy and Emmanuel Legrand in France.

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NEW Age

NEW AGE MATURES

Continued from page 60

Besides, how else does one categorize a musician who's played with the Russian Pokrovsky Singers, frame drummer Glen Velez and a bull moose? "We've been called all sorts of hyphenated names," says Winter. "Folk-jazz and progressive music were used for a while. Some guy came up to us after a concert once and asked, 'Is this neo-pagan?'"



Ottmar Liebert remixed his nouveau flamenco.

CREATING AMBIENCE

Windham Hill, which has diversified with such spin-off labels as adult-contemporary-oriented High Street, is already dabbling with the current market darling, "ambient," on a collection called "Path." It's bracketed by pieces from New Age Grammy winner Mark Isham and ambient artist Global Communication. And it's all drawing from the same source, according to Duskis, who notes, "One of the battle cries of the ambient scene is 'Ambient is not New Age.' Methinks thou doth protest too much!"

In fact, a few New Age artists are going the ambient re-mix route. Windham Hill will release an ambient version of Jon Anderson's "Deseo" with people like The Future Sound Of London and Deep Forest turning the knobs of the Yes singer's Brazilian-influenced album.

Epic artist Ottmar Liebert just released "Euphoria," a re-mix of his nouveau-flamenco tracks by guitarist Steve Hillage, Steve Be Zet from the German Eye-Q label, and Slip from Compton's Most Wanted, among others. "I think my fan base is pretty flexible," says Liebert of this radical departure, which he says fits right in with the dance scene. "I think they'll find this interesting, and I think it will turn people on to what we're doing."

With its RGB and World Class imprints, Hearts Of Space joins labels like Windham Hill, Miramar and Private Music, which have expanded their artist rosters to include vocal and non-New Age artists. Maintaining an even stronger commitment to instrumental music, Hearts Of Space created the Fathom label to explore the outer edges of space music with Steve

Continued on page 68

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NEW Age

NEW AGE MATURES

Continued from page 67

Roach, Robert Rich and Lightwave. "The thing about this music is that the imagery takes you somewhere," says Stephen Hill, "and if it's darker and deeper, you're in Fathom country."

POP STARS

Holding down the other end of the scale are artists like Yanni, John Tesh, David Lanz and Danny Wright (who may be the only 31-year-old musician in America who cites Peter Nero and Roger Williams as influences). Wright is creating his own version of their easy-listening piano stylings on his latest album, "Applause" (Moulin D'or), which includes a tribute to Henry Mancini. "My distributor says that 'easy-listening' is a word that makes you dead instantly," says Wright, who feels the New Age term gives him greater credibility.



Danny Wright earns "Applause."

Yanni is *the* success story of New Age music, although he's never embraced the term. Through innumerable broadcasts on PBS, his "Live At The Acropolis" has catapulted him to double-platinum status. Critics have called him the "Liberace of New Age," but Private Music president Ron Goldstein sees him at different points as the Beethoven, Springsteen or Sinatra of his day. "Yanni is a star," Goldstein asserts, describing his appeal that expands beyond New Age.

"We're no longer involved in New Age music," says Goldstein, who has signed artists like Etta James, Leo Kottke and Ringo Starr. "I think it's a shrinking market, and, personally, it's not music I gravitate toward."

Yet, never has New Age been so present on the Billboard 200, with recordings by George Winston, Enya, Yanni and two by Enigma currently enjoying chart success.

"The research we've done shows that Generation Xers are looking hard at the current incarnations of New Age and making it part of their palette, whether it's ambient, techno or a global blend," says Wesley Van Linda, president of Narada records and its distribution arm, Music Design. "I think the market for New Age is untapped and will continue to grow." ■



Rebels And Refugees

Artists Express Independence By Establishing Own Labels

What do you do when you've been with a major label and are suddenly cut loose? For several New Age artists, the solution has been to form their own labels. In the past year alone Patrick O'Hearn, Suzanne Ciani and Kitaro have left established labels and struck out on their own.

All the artists voice similar distress at the changing attitude of major labels toward their music. It's an attitude Paul Winter experienced in the 1960s and 1970s with Columbia and A&M records. "He started Living Music because A&M gave him a hard time with 'Common Ground,'" recalls Paul Schulman, general manager of Winter's Living Music label. "They didn't know what to do with it and didn't support him the way he liked, so he started his own label."



Domo's Kitaro

According to Ciani, O'Hearn and Kitaro, things haven't changed much. Kitaro jumped from Geffen records to Domo Records, formed by his longtime manager, Eiichi Naito. "I don't think they can promote a unique artist like Kitaro," says Naito, who says he was disappointed with diminishing sales and lack of promotion and left lost amidst artists like Aerosmith and Guns N' Roses.



Deep Cave's Patrick O'Hearn

Ciani and O'Hearn echo those sentiments, adding a few other wrinkles. "I need artistic freedom and the latitude to move and produce the way I see fit without being held in judgment by the record company," says O'Hearn. He was a charter member of Private Music since its founding, and his debut album, "Ancient Dreams," remains a signpost of synthesizer music. But times have changed, and O'Hearn will be launching his Deep Cave label late this spring with a new solo album.

Former labelmate Suzanne Ciani has already beat him to it with her label, Seventh Wave, named for her first album, released 12 years ago. "I wanted to do an orchestral album," she claims, "and [Private Music] said, 'That's ridiculous! Why not do a piano album?' But, artistically, what I had to say next was with an orchestra."

So she recorded it herself and released "Dream Suite" this past January. Ciani says she wasn't just driven by art, but finances. "I've already recouped my investment in this album," she claims. "With Private, it takes so long; by the time you recoup, you're doing the next album and you're back in the hole."

Naito agrees. He says Kitaro's Grammy-nominated "Mandala," released last fall, has sold 100,000 units so far, compared to 180,000 for "Dream," Kitaro's last Geffen album release of three years ago. "Geffen could never sell them that fast," says Naito. Unlike Ciani's and O'Hearn's labels, Domo will release other artists as well, says Naito, beginning with the pop act, Horizontal Ladies.

Schulman, who was with Winter at the beginning, warns these new labels that it may not be so easy. "Despite the fact that he's a well-known artist, it took two or three years to set up distribution," he says, adding this ironic warning: "Don't grow too fast and get swallowed by a major label." –JD

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS...



By Seth Goldstein

PIONEER: Casablanca Multimedia Group is a start-up rackjobber bringing CD-ROM rentals and sales to video stores. It's currently a lonely job, but someone's got to do it.

In fact, Casablanca services 25 outlets and expects to reach 50 in June and 300 by year's end. CEO (and home video veteran) **Martin Weinstein** has a built-in advantage. He's partnered with **Peter Balner** of Palmer Video in Union, N.J., where Casablanca shares space. Casablanca places product in 17 Palmer stores. Other New York-area chains taking CD-ROMs include Video Video, Great American Video, and RKO Video. Casablanca is also stocking two computer software stores in Chicago and Seattle.

We visited Weinstein's prime location, the Palmer Video in Hawthorne, N.J., with 125 titles, to find the CD format thriving, according to manager **Steve Kende**. Revenues now run $600 a month, split among children's (40%), games (40%), and adult (20%). Not all vendors allow rentals; fence-sitters often acquiesce when Weinstein says the alternative is dropping the line. His advice to retailers: Unless you're willing to open with 20-30 titles, stay away.

Hawthorne customers we talked to liked renting ($3.99 for two nights), including one fellow whose enthusiasm for trying CD-ROMs before buying seemed almost scripted.

CONFIRMED: West Coast Entertainment acknowledges via a press release that it's discussing merger with G.V. Management Corp. in Marion, Ohio. "G.V." is the Giant Video we uncovered in our March 18 scoop. GVMC chairman **Ralph Standley** considers West Coast's management of high quality, its franchisees mostly "solid and profitable," and its infrastructure capable of supporting the major expansion he has in mind.

BEGINNER'S LUCK? This final note about the ITA seminar in Rancho Mirage, Calif., is to celebrate the promotion of **Charles Van Horn** to executive VP—and his good luck. The weather cooperated as if programmed. Palm Springs, of which Rancho Mirage is a suburb,

(Continued on page 73)

VHS' Death Is Greatly Exaggerated

Consumers' Habits Are Tough To Change

■ BY SETH GOLDSTEIN

RANCHO MIRAGE, Calif.—If it isn't one thing, it's another, said the Gilda Radner character on "Saturday Night Live." Video duplicators and tape suppliers who attended the 25th annual ITA seminar here, March 8-12, might agree.

Last year, defenders of the VHS faith battled the 500-channel information superhighway. This year, their enemy was the digital videodisc, the newest heir presumptive to the coach-potato kingdom. But after three days of panels and schmoozing, it was apparent that the habit of renting and buying prerecorded cassettes will be hard to usurp.

Even the strongest advocates of DVD acknowledge it's much too early to declare that the king is dead, long live the king. First, there's the matter of the VCR's penetration of more than 80% of U.S. households. Second is the size of the cassette business—at least $14 billion retail and as high as $20 billion in 1994, according to the latest Alexander & Associates estimate (Billboard, March 25). The program suppliers' share likely will exceed $7 billion in 1995.

And third is the ability of the competition to shoot itself in the foot. Bob Klingensmith, who headed Paramount Home Video for several years until mid-1994, said DVD "possibly won't be if there's a format war" between Sony/Philips and Toshiba/Time Warner. Consumers, who generally are hard to convince, might toss up their hands in despair at the thought of choosing between rival, incompatible DVD systems, Klingensmith warned.

By the time one system prevails—Klingensmith thought Sony and Philips were playing the weaker hand—buyers could have scattered. "You could win the battle and lose the war," he said. Consultant Richard Kelly of Cambridge Associates in Stamford, Conn., offered some projections that buttressed those comments. He said DVD won't be in more than 5 million homes by 1999, three years after its launch. VCR sales, which set industry records in 1994, mesnwhile are projected to top 86 million homes at the close of the millennium.

Like few innovations before or since, the VCR won the consumer's heart at first sight. Forty-five percent of all homes had one 10 years after its introduction, much better than the average for most consumer electronics gear, Kelly said. DVD is expected to be average—or worse. "There has to be some agreement on formats" before the 1996 launch, he warned. "Having two distinct systems makes no economic sense."

The charm of the VCR is its ease of use (for playback, at least). Hi-tech advances don't fare as well. Sony duplication products group director Michael McCausland noted that, despite several years of heavy promotion, only 1.7 million homes are equipped with full-blown home entertainment systems and that more than 70% of VCRs sold last year did not have hi-fi capabilities. Given the preponderance of 19-inch TV sets and 3-inch speakers, demand continues to point toward VHS, McCausland said. DVD, he added, "is not necessarily a threat" to prerecorded cassettes.

Ira Mayer, president of New York-based EPM Communications, presented further evidence that consumers avoid technology like the plague if the learning curve involves anything other than pushing a power button. Some 40% of owners of personal computers equipped with CD-ROM drives "never use them," he reported. CD-ROM software sales are exploding, Mayer agrees—but only when you include the discs given away with the hardware. Fifty-four percent of those who get free software "don't plan to buy any more." Mayer said, "I can't emphasize enough: Consumers hate technology."

Does that leave the way clear for plain-vanilla video? ITA panelists thought so, at least for most of the next decade. "VHS has eight more good years," said Harvey Mabry, division manager of Panasonic Broadcast and Television Systems, while "the optical boys" painstakingly educate the consumer about DVD's advantages.

It certainly has been slow-going for the 10-inch laserdisc, as every speaker pointed out, including Laser Disc Assn. executive director Judy Anderson. In fact, ITA attendees skeptical about widespread popularity for DVD saw it more as a competitor of laserdisc—and doubted laserdisc would readily surrender a hard-won niche now occupied by 1.5 million player owners.

However, Mabry also evinced an *après moi le dèluge* attitude common to many tape adherents. "Optical will eventually win," he said. Meanwhile, "Let's have some fun."

Not everyone, though, was willing to concede the future. Consultant Mark Anzicek of ZenTech Designs in Ann Arbor, Mich., who also designs Japanese gardens in his off hours, took note of what tape has wrought. During the course of a 70-minute presentation, Anzicek observed the growing complexity of CD technology and the simplicity of tape, concluding, "Let's not kill the goose of VHS that lays the golden eggs."

Anzicek foresaw the arrival of digital tape, long in development, with capacity, recordability, and convenience that would outmatch DVD, which "is still not good enough."

(Continued on page 73)



Beaming. The winners of the Laser Disc Assn.'s second annual Laser Beam Awards enjoy their status, bestowed at an LDA celebration in Santa Monica, Calif., March 1. Shown, from left, are Peter Becker, the Voyager Co.; actress Jaimie Lee Curtis, presenter; James Cameron, writer/producer/director and laserdisc innovator; LDA chairman Marty Greenwald, CEO of Image Entertainment; John Bruno of Digital Domain; and Dave Schnuelle of Lucasfilm's THX Division.

Blockbuster Eyes Bid For 66-Store U.K. Rental Chain

LONDON—Blockbuster is one of a number of potential buyers for the 66-store Titles rental chain that Kingfisher announced it was selling last week.

The news of the imminent sale further deepens the gloom that has descended upon the British video retail scene. Already this year there has been the departure of numerous independents, as well as Blockbuster's own sale of its 132 Ritz outlets.

Kingfisher's announcement came in the same week that the holding company reported its first-ever fall in profits. Financial results showed that operating revenues for the Woolworth subsidiary fell from 74.5 million pounds (approximately $120 million) to 51.4 million pounds ($82 million) in 1994.

Although fourth-quarter sales of videos and compact discs were up by 10% for Woolworth, Christmas volume didn't have its usual retail glow, due to a number of problems involving distribution, price competitiveness, and promotional activity, observers note.

Kingfisher says the Titles sale comes at a time when the chain "is no longer core to the future development of the business." The timing took the video industry by surprise. In its financial report for the year, Kingfisher had reported encouraging growth for its 16-store Music and Video Club chain. Trade sources read the divestiture primarily as a disenchantment with rental rather than video per se.

The sale of Titles almost certainly sounds the end of the promising revenue-sharing experiments that the chain was conducting in a number of stores. Rentrak, the leading exponent of pay-per-transaction, while strong in the States, has never been able to sustain a similar operation in Great Britain or on the continent.

For video veterans, Kingfisher's move brings on a sense of *déjà vu*. In the early '80s, the Woolworth chain also had a disappointing experience with video, pulling out of rentals even as it entered its fastest growth phase.

PETER DEAN

Virtual Vid Retailer Picture Palace Puts The Offbeat Online

■ BY JIM BESSMAN

NEW YORK—Modern video retail has taken another step beyond at the Picture Palace, which is physically based in Kearny, N.J., but exists, as partner/creator Steve Kramer says, "everywhere."

The Picture Palace, Kramer explains, is an interactive "virtual video store" located on the Internet's "graphical multimedia interface," the World Wide Web. Specializing in foreign, cult, independent, and offbeat movies on video, the computer-accessed store differs from other interactive video dealers both in its wares and means of display.

Competing services, Kramer notes, put up mainly line listings of titles. But Picture Palace utilizes the Web's multilevel graphic capabilities in providing extensive textural, audio, and video information on the approximately 200 titles promoted on the 3-month-old website so far. The store has access to more than 30,000 titles supplied by Baker & Taylor and Vanguard, the distributors that fulfill customer orders placed electronically via Picture Palace.

The store's promoted titles reflect the tastes of Kramer and his wife and partner, Jennifer, and are anything but general interest in character.

Grouped in "exhibits" according to genre, director, actor, or other distinguishing elements, Picture Palace's inventory features such non-"A" fare as the movies of Oscar Micheaux, the prolific and versatile early black film director whose output includes "Murder In Harlem" and "God's Stepchildren."

Other categories include "Magic In The Cinema" by experimental filmmaker Maya Deren, Abbott & Costello, Japanimation, Brazilian horror films, and '60s nudie flicks by Doris Wishman—usually under the pseudonym Louis Silverman.

"Our premise was to start small and then get deeper and deeper each week as things started to overlap," says Steve, who's been adding up to 20 new titles weekly. "As more and more people get onto the Net, it's a 'browsing' thing, where you look about wherever the fancy strikes you. You can move around and get all kinds of information, depending on your impulse. We try to be deeper and better informed than the copy on the video box, which is all that most regular stores have, because this is an alternative."

This informational aspect of the Picture Palace is important to the Kramers, who seek to educate Web browsers about both their merchandise and the nature of the Web itself.

"It's not just telling people, 'Here's this video you can buy,'" says Jennifer. "In the long run, we want to show how much potential there is in using media,

(Continued on next page)

FOR THE RECORD

MPI Home Video says the Ronettes do not appear on any of the tapes in its "Hullabaloo" series, contrary to the report in the March 18 issue.

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REPUBLIC PICTURES.

PICTURE PALACE

(Continued from preceding page)

especially from an educational standpoint. Besides text-only material, we offer audio and videoclips and pictures embedded into the [interactive] hypertext, so people who do have 'browser' software are able to use all the interactive features."

Web users who arrive at Picture Palace's site first find its "home page," which contains a series of buttons, each of which, when clicked, leads to an "exhibit" focusing on a particular actor, director, genre, or other category. The home page of each exhibit can lead to informative text such as a synopsis, article, or related bibliography; available audio, still photo, or video information also can be accessed.

"Say you're at the Abbott & Costello home page," says Steve. "You can click on a button and get a couple seconds of their TV show theme song, and then you're presented with a series of places to go which relate to Abbott & Costello, like a listing of all their TV shows and movies which are available on tape, along with the year they were made and some descriptions, title, and price. So it's not just a sales pitch, though the bottom of every synopsis page has an order form which you can click, and then we fax the order that night."

The main thing, Jennifer says, is to create an interesting website. "If you're selling videos anybody can pick up at the supermarket, you're not giving any reason to go on the Web," she says. "So many people are just slapping up titles on the Web to sell, but we're using a soft-sell approach in trying to develop it to where people are interested in becoming part of a larger community and understanding the place of multimedia in that community—and hopefully responding to us as a business.

"Steve's dream is to have a video shop that is sort of a 'beatnik coffee shop' place to be, with a cafe atmosphere, which is the buzzword on the Web."

Steve created the Picture Palace after video wholesale stints with Tamarelles' International Films, Canterbury Distribution, Facets Multimedia, and Mystic Fire Video. "I always wanted to start some kind of business myself," he says, "but the enormity of trying to go into distribution and carry inventory and all that stuff was way out of reach. Then I got into computers."

Fellow onliners seem to be enjoying Kramer's shop so far. He reports that 25,000 log-ins were recorded on Picture Palace's website in less than two months, with activity up to 800 a day. The goal is now to "use the avenues available on the Web" by attaching his site to others, thereby promoting the store and its contents further.

"More and more people are linking their sites to us," he says, noting the cross-promotional aspect of websites. "There are pages of collections of links to other pages, and there's also the centralized 'What's New?' Web page, which we send press releases to every week to keep people updated."

Picture Palace also has paying customers who use the service as a sort of piggyback website. The magazines Psychotronic and Alternative Cinema can be accessed at the store, which provides sample articles and subscription forms.

Performers Jerry Stiller and Ann Meara use Picture Palace as an E-mail box and as a sales venue for their tape "So You Want To Be An Actor."

Elbow Room Dwindles With New Virgin, Borders Shops

STIFF COMPETITION: Tbe tough Los Angeles retail market will have to squeeze in two new stores as Virgin Megastore and Borders Books & Music prepare to expand.

Virgin will open its fourth California location in Burbank's Media City Shopping Center in November. Megsstores are in Hollywood and Costa Mesa and in northern California in Sacramento.

The Media Center Mall is located about 20 miles northeast of Virgin's Hollywood location. Inside, Virgin will compete with Suncoast.

Over the last five years, the area surrounding the Burbank mall bas been revitalized to attract middle-aged yuppies with kids. Other retailers include Ikea, Starbucks Coffee, Super-Crown Books, and assorted trendy restaurants.

Meanwhile, in Beverly Hills, Borders is putting the finishing touches on its third L.A. metro outlet, located near a busy shopping intersection on La Cienega Boulevard and less than a block away from the Wherehouse and also a Sam Goody combo store in an adjacent mall. The latest Borders should open Saturday (1).

Borders, a division of Troy, Mich.-based Kmart, has locations in the Westwood area of L.A. and in Santa Monica.

QUALITY TIME: In the battle for family leisure time, watching a video or television show is winning out over activities that require Americans to leave their homes, according to a survey commissioned by Sony Electronics.

Sony estimates the average family spends 35 hours a week together, 27 of which are spent in the home where they cozy up to more prerecorded cassettes, TV sitcoms, and CDs than they enjoyed five years ago, the survey indicates.

Families are enhancing their home viewing experience by purchasing big screen TVs, Sony found, and upgrading their stereo components to build home theater systems.

The theory is backed up somewhat by the Electronics Industries Assn., which predicts that by the end of 1996 more than 3 million households will own a home theater system. Approximately 485,000 homes currently have a home theater system, according to EIA statistics.

Conducted in February by Opinion Resesrch Corp., the survey asked 1,001 adults about their leisure-time activities and purchasing habits.

A Sony spokesman says the company commissioned the survey to raise awareness of the home theater experience. Sony says spring is the biggest selling season for home theater components.

NCAA TURNAROUND: "The Official 1995 NCAA Championship Video" will mske a fast break to retail just 25 days after the new collegiate champion is crowned.

CBS Video's release, priced at $19.98, is scheduled to hit stores on April 28 and will include exclusive post-gsme footage and other highlights not shown on TV.

Inside the package, consumers will find an entry form for the 1996 Final Four Give-Away, which will award s trip to the 1996 tournament. A free-trial offer for College Sports magazine is also availsble.

TV commercials will run during CBS' tournament coverage alerting consumers to the tape's availability and the contest, backed also by full-psge ads in College Sports and by a national radio promotion.

Retailer support includes window cards and presale sign-up sheets.

GIFTS FOR MOM: Superflora is linking with LIVE Home Video for a Mother's Day promotion for the sell-through release of "The Piano," "The House Of The Spirits," and "Deceptions."

Each title will be price-reduced to $19.98 beginning May 9 and will include a coupon for $10 off a $49.99 bouquet or $5 off a $29.99 bouquet. The discount will be applied to phone orders through an 800 number arranged by LIVE. A mail-in application is also included for consumers who prefer to receive a rebate check. The offer expires in January 1996.

LIVE will drop the price of 14 other titles, including "Dirty Dancing," "Sophie's Choice," and "Chapin," to $14.98. However, these are not included in the Superflora discount offer.

WOOD RULES: With Buena Vista Home Video's "Ed Wood" hitting stores April 18, it's another chance to promote some of the movies that made him a legend in bad taste.

Rhino Home Video is reducing the documentary "Ed Wood: Look Back In Angora" to $9.95 on April 18, as well as one of his best (or worst), "Glen Or Glenda."

Rhino has five other Wood films, including "Plan 9 From Outer Space," priced at $9.95 each.

A special three-pack, containing "Plan 9" "Glen or Glenda," and "Look Back In Angora," is avail-

(Continued on next page)

SHELF TALK



by Elleen Fitzpatrick

Billboard®

FOR WEEK ENDING APRIL 1, 1995

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	3	THE LION KING	Walt Disney Pictures Walt Disney Home Video 2977	Animated	1994	G	26.99
2	2	8	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
3	3	4	THE LITTLE RASCALS ♡	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall	1994	PG	24.98
4	6	4	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
5	7	5	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ♡	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	14.98
5	5	5	BEAVIS & BUTT-HEAD: WORK SUCKS! ♡	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	14.98
5	5	5	FOUR WEDDINGS AND A FUNERAL ♡	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	14.95
5	7	5	LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	14.98
5	18	24	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	14.98
10	14	7	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	14.98
11	11	5	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	14.95
22	16	24	JURASSIC PARK ♡	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
20	10	10	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	14.98
18	5	5	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	14.98
15	24	12	THE LAND BEFORE TIME II ♡	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	14.98
15	24	18	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video 39548	Eagles	1994	NR	14.98
17	23	18	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	14.98
20	20	18	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1994	NR	14.95
20	24	22	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
20	RE-ENTRY		ALADDIN	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	14.98
22	31	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	14.98
22	18	5	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1994	NR	14.95
23	18	29	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
20	35	18	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
20	30	5	MTV'S THE BEST OF LIQUID TV	MTV Music Television SMV Enterprises 49645	Animated	1995	NR	14.98
28	18	7	PHILADELPHIA	TriStar Pictures Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1994	PG-13	14.98
23	29	18	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	14.98
28	RE-ENTRY		SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98
39	22	18	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Video 82163	Yanni	1994	NR	14.98
30	24	24	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	14.93
31	24	18	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	14.98
31	18	5	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1994	NR	14.98
38	RE-ENTRY		PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	14.98
34	NEW ▶		TIM ALLEN: MEN ARE PIGS	Showtime Paramount Home Video 81108	Tim Allen	1994	NR	12.99
36	24	5	LEAVE HER TO HEAVEN	Twentieth Century-Fox FoxVideo 8623	Gene Tierney Cornel Wilde	1985	NR	14.98
36	16	18	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	14.98
37	32	5	SAN FRANCISCO 49ERS: SUPER BOWL XXIX CHAMPIONS	PolyGram Video 8006368953	Various Artists	1995	NR	14.98
38	26	5	DONNA SUMMER: ENDLESS SUMMER	PolyGram Video 8006323533	Donna Summer	1995	NR	14.98
39	18	5	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1991	NR	14.98
40	NEW ▶		JEFF FOXWORTHY: REDNECK STOMP	Warner Reprise Video 3-38416	Jeff Foxworthy	1995	NR	7.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ♡ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

OUTLOOK FOR VHS

(Continued from page 69)

Tape duplicators don't know whom to believe. Technicolor Video Services, which turned out 600,000 copies a day of Disney's "The Lion King" during the title's peak sales period, has committed to DVD replication, while leaving open which version it will manufacture. Rank Video Services America, devoted entirely to cassette dubbing, "is certainly considering getting into optical," said president David Cuyler. Yet balancing that is the strength of sell-through, in particular the family entertainment titles packaged in the now-familiar white vinyl clamshells.

Duplicators, coming off a record 1994, see the high-volume years continuing. Their immediate concern isn't DVD but raw material price increases. Blank tape, shell, and packaging costs may be on the rise for the first time since home video was established. "I hear rumors . . . ," said James Merkle, president/CEO of Allied Digital Technologies (formerly Allied Film & Tape), before ITA executive VP Charles Van Horn cut him off in deference to antitrust-sensitive lawyers.

PICTURE THIS

(Continued from page 69)

was on the easternmost fringe of the storms that struck California the week of March 6. Rain bypassed the area until Saturday, March 11, driving indoors to the final session those tennis and golf lovers who otherwise would be on courts and courses.

Good weather at that time at past ITAs guaranteed a Death Valley setting: It's only a slight exaggeration to say speakers outnumbered listeners. Van Horn hit it just right. By the 11 a.m. closing, the rain had ceased, the sun was out, and the tennis tournament was rescheduled. (Golf would have continued regardless.)

So the Ssturday full house got to hear the most entertaining ITA presentation since the late **Joe Roizen's** annual technologically adept jokefest. **Mark Anzicek** kept the audience laughing and learning about tape and CDs (see story, page 69). Here's hoping Van Horn can make it two in a row in Phoenix, where ITA meets in 1996.

SHELF TALK

(Continued from preceding page)

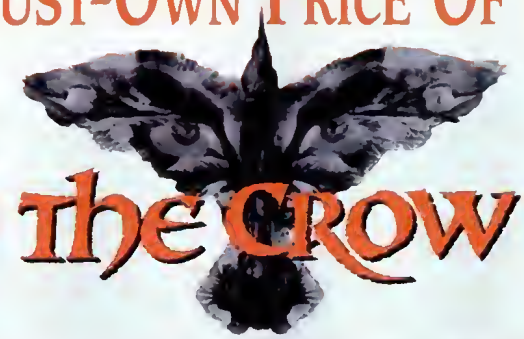
able for $29.95.

In addition, MPI Home Video will release "The Ed Wood Story: The Plan 9 Companion" April 11, priced at $19.98. The documentary includes a tour of the studio where "Plan 9" was filmed, interviews with cast members **Vampira, Paul "Kelton the Cop" Marco,** and **Gregory Walcott,** and comments from director **Sam Raimi,** also a Wood admirer.

DISTRIBUTION MOVES: Handleman will open its second automated distribution center next year somewhere in the Midwest. Its first operates out of Sparks, Nev. The new facility is expected to cut inventory and labor costs, speed up product delivery, and eliminate processing errors.

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Blackboard, Mazon Put Girls First In Reality-Based Titles



by Moira McCormick

EQUALITY NOW: This past year has seen a deluge of reality-based children's videos whose main thrust is to show how large machines and vehicles work—a topic of eternal fascination among youngsters, or so it is hoped by (usually independent) producers of these tapes.

Until recently, the majority of these productions essentially have been aimed at boys. Not only are the operators and drivers of the big machines predominantly male, so are the majority of the onscreen kids. Sure, there have been token females, but Child's Play has noticed a distinct pattern: If there's one onscreen child, it's always a boy; if there are three, it's always two boys and a girl.

We're pleased to report, however, that a wavelet of current reality-based kid-vid is centered around female figures. One is the informative, entertaining "Astronomy 101" from Mazon Productions, Northbrook, Ill. In it, a grade-school-age girl and her mother guide viewers through the steps of locating stars and constellations with infectious enthusiasm. (A dinosaur-loving little brother puts in an appearance, sparking good-natured sibling ribbing.) Another such title is "You Can Ride A Horse," from Blackboard Entertainment, San Francisco, first release in "The You Can Video Series For Children," created by independent producer (and mother) Marcela Aviles. Here, preteen girls lead younger kids of both sexes through the process of riding and caring for horses.

Then there's the series "Just Planes For Kids" from Just Planes Videos, Boston, whose first program is titled "Nathalie Prepares For Takeoff." Yes, Nathalie's a girl—and the only kid featured in the video. Kudos to Just Planes Videos for making an unconventional choice. In "I Can Build!" from Can Too! Tapes, a division of Bellman Girls Productions, two children—a preteen girl and her preschool brother—build a playhouse, overseen by their architect mother. A female architect—and several construction workers—are featured on "Dig Hole. Build House," from Real World Video, Gig Harbor, Wash. Two of them are pictured on the back cover, although the front cover shows a single hard-hatted, tool-bedecked guy. Real World Videos was formed by **Bonnie Scott**, a mother of two.

As a note to the rest of today's kid-vid producers: It's midway through the '90s. Girls like this stuff too. Just look at the enormous popularity of the Mighty Morphin Power Rangers, an industry unto itself. Say what you will about the show, its popularity is no accident: By making two of the teenage characters female—who are mostly on equal footing with the guys—Saban Entertainment took the lead in proffering the superhero genre to girls. And they bit, big time.

It's clear that producers of reality-based children's video can't go wrong by playing to the other half of the population.

QUALITY CONTROL: The Coalition For Quality Children's Video, the Santa Fe, N.M.-based nonprofit organization that promotes award-winning (and often independent) children's videos to retail, was scheduled

(Continued on page 76)

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100 YEARS

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FOR WEEK ENDING APRIL 1, 1995

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★★ NO. 1 ★★★		
1	8	3	**THE LION KING** Walt Disney Pictures/Walt Disney Home Video 2977	1994	26.99
2	1	21	**SNOW WHITE AND THE SEVEN DWARFS** Walt Disney Pictures/Walt Disney Home Video 1514	1937	26.99
3	5	5	**BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD** ◇ MTV Music Television/SMV Enterprises 49616	1995	14.98
4	2	11	**OISNEY'S SING ALONG SONGS: CIRCLE OF LIFE** Walt Disney Home Video 3491	1994	12.99
5	6	5	**BEAVIS & BUTT-HEAD: WORK SUCKS!** ◇ MTV Music Television/SMV Enterprises 49615	1995	14.98
6	3	11	**THE LAND BEFORE TIME II** Universal Cartoon Studios, Inc./MCA/Universal Home Video 82142	1994	19.98
7	7	5	**GARGOYLES, THE MOVIE** Walt Disney Pictures/Walt Disney Home Video 3936	1994	19.99
8	4	9	**A TROLL IN CENTRAL PARK** Warner Bros. Inc./Warner Home Video 16100	1994	19.99
9	10	77	**ALADDIN** Walt Disney Pictures/Walt Disney Home Video 1662	1992	24.99
10	12	5	**BARNEY: FAMILIES ARE SPECIAL** Barney Home Video/The Lyons Group 2004	1995	14.95
11	9	9	**THE BRAVE FROG** Hemdale Communications/Hemdale Home Video 7098	1989	14.95
12	16	3	**MR. BUMPY'S KARAOKE CAFE** ABC Video 42081	1995	12.95
13	17	43	**THE RETURN OF JAFAR** Walt Disney Pictures/Walt Disney Home Video 2237	1994	22.99
14	23	25	**MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH** ▲¹ Dualstar Video/BMG Kidz 30051-3	1994	12.98
15	13	31	**BARNEY: LIVE IN NEW YORK CITY** Barney Home Video/The Lyons Group 2002	1994	19.99
16	21	111	**FANTASIA** Walt Disney Pictures/Walt Disney Home Video 1132	1940	24.99
17	11	51	**THE FOX AND THE HOUND** Walt Disney Pictures/Walt Disney Home Video 2141	1981	24.99
18	14	7	**TIMMY THE TOOTH: MOLAR ISLAND** Universal City Studios/MCA/Universal Home Video 81940	1995	12.98
19	18	7	**TIMMY THE TOOTH: TIMMY IN SPACE** Universal City Studios/MCA/Universal Home Video 81914	1995	12.98
20	24	7	**THERE GOES A SPACESHIP!** Kidvision/WarnerVision Entertainment 50729	1995	12.95
21	15	23	**BARNEY'S IMAGINATION ISLAND** Barney Home Video/The Lyons Group 2003	1994	14.95
22	25	3	**TALES OF BEATRIX POTTER 2** Family Home Entertainment	1995	12.98
23	19	25	**MARY-KATE & ASHLEY OLSEN: THORN MANSION** ▲¹ Dualstar Video/BMG Kidz 30050-3	1994	12.98
24	22	436	**DUMBO** ◆ Walt Disney Pictures/Walt Disney Home Video 24	1941	24.99
25	NEW ▶		**RUSTY TO THE RESCUE & OTHER THOMAS STORIES** Video Treasures 1213	1995	12.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Donna Summer, "Endless Summer," PolyGram Video, 60 minutes, $19.95.

Put on thoee dancin' ehoee—Summer'e on the way. Fast-paced compilation video includee tbe disco diva'e moet recent eingle, "Melody Of Love," as well as a wave of new eongs from her "Endless Summer" album. And longtime fans eearching for the noetalgia factor will he happy to discover the longform aleo featuree eeveral of Summer'e '70e nuggets—among them "Dim All Tbe Lights," "Last Dance," "She Worke Hard For The Money," "MacArthur Park," and "Hot Stuff"—but will happen upon them only after wading through the newer tnnes. There are no interviews here, just the music, which aleo includee the reggae-tinged "Unconditional Love," "Don't Cry For Me Argentina," and feisty "Dinner Witb Gershwin."



CHILDREN'S

"Jaemine'e Enchanted Tales," Walt Dieney Home Video, approximately 45 minutes, $12.99.

One of two inaugural releasee in Disney'e new "Princese Collection" of home videos featuring tbe royal highneeses from "Aladdin" and "The Little Mermaid," "Enchanted Talee" provides eome witty and wonderful time epent with the independent-minded Jaemine. Title includes four short, new-to-video etories—"Do The Rat Thing," "Bad Moon Rieing," "Garden Of Evil," and "Elemental My Dear Jasmine"—each of which combinee the magic and bumor that made "Aladdin" and "The Return Of Jafar" eo popular. Dieney'e other Princeee release, "Ariel'e Songs And Storiee," comprisee similarly formatted underseas adventuree. To further entice the new seriee' intended young female audience, each video comee packaged with a charm bracelet or necklace featuring the leading ladiee.

"Pocahontas," Sony Wonder, 48 minutes, $14.98.

Lateet in Sony and Golden Filme' direct-to-video, animated "Enchanted Tales" eeriee ie a comical, elightly mod take on the etory of the Native American princess and her prince charming, coloniet John Smith. With a caet of colorful animale leading the way, the action is fun and lighthearted with juet a touch of eentimentality. "Pocabontas"—which could benefit from excitement generated hy Disney'e eummer film of the eame name—ie availahle in hoth clamehell and etandard packaging, eo retailers have their choice when it comes to shelf placement. Next up in the eeriee ie "The Prince And The Pauper" and Easter video "The New Adventuree Of Peter Rabbit."

"Young Pocahontas," UAV Entertainment (803-548-7300), approximately 60 minutes, $9.99.

Narrated by a emooth-operating bear named Honey, UAV'e animated take on the "Pocahontas" etory le meatier—and perhaps better-euited to a elightiy older audience—than its Sony Wonder counterpart. Talk of evil spirits, medicine men, doom and gloom coming to the trihe, and more le interspersed with comical moments, some outright romance, and a hoet of original songs. UAV'e "Pocahontas" entry comes in clamehell casing and includes six cardboard "Swaptope" that depict scenes from the company'e other children's releasee.

"So That'e How They Build Care," Oak Leaf Productione (800-471-4556), 25 minutee, $14.95.



A trip through a car-manufacturing plant offers a unique take on the now tried and true live-action kid-vid arena. Veteran televieion producer Don Keeelar ie the eye behind thie well-paced production, which features a grandfather leading hie two grandchildren through an Oldemobile plant in Orion, Mich., as they obeerve the birth of a car from a hunk of metal. Among the automotive highlighte along tbe assembly line are the plentiful computer-run "robot" welders, the car-wiring department, the rust cbeckpoint, tbe pre-paint car wash, and the wheel aseemblage. The footage will thrill, and the narrative—though it occasionally eounde like an Aurora commercial—ie intriguing and informative.

"Earth Tunee For Kids," The Kids Shop, 30 minutes, $14.95.



It's almost Earth Day, and thie video that encouragee children to love their mother via eong and dance ie a high-powered tool that'e aleo lots of fun to watch. A well-rehearsed multicultural troupe, the World Patrol Kide, performs nine short eegments in total, including tunee ahout saving the environment, protecting endangered epeciee, recycling, animal rights, and more. Wildlife footage, animated scenee, and other artwork are interspereed with performance footage of eongs that encompase a variety of genres, from rap to rock to ehow tunee.

HEALTH/FITNESS

"The Beet Of Step Reehok TV," PolyGram Video, 53 minutee, $14.95.

The effervescent Gin Miller ie in the spotlight as ehe leade a class and at-home audience through eome of the most popular aequences from the fitnese televieion - ehow. Baeic etep, power etep, and hip-hop etep aerohice are the ordere of business hers, and the prerequieitee are a high level of energy, at least a midlevel of fitness, and a step if deeired. Thoee who do not wieh to do the high-intensity step clase can follow along witb one of Miller'e cohorts, who exerciee along on the floor. Video aleo containe a ehort eegment targeted at ehaping the lege and buttocke.

SPORTS

"Nick Faldo'e Fixes," 60 minutes, "Nick Faldo'e Tipe And Drills," 55 minutes, PolyGram Video, $19.95 each.

The amiable Faldo hae notched three Britieh Opene and two Maetere Championshipe, and he ehares his trade secrets in thie pair of golf inetructionale. In "Fixee," the pro offere amateur golfers advice on everything from how to approach the ball to how to lins up epecific ehots. In "Tipe And Drille," aimed at more eeaeoned players, Faldo addresses practice techniquee and demonetratee how golfere can maeter various eituatione on the green. Production of hotb videoe ie pared down to the haeice eo that the focue is on Faldo and his worde of wiedom.

INSTRUCTIONAL

"Hie: Health, Image & Style For Men," Alluvial Entertainment (800-959-9843), approximately 90 minutee.



Alluvial'e exceselvely chatty two-video set attempts to tap into the "overlooked" market of fashion, grooming, and general nutrition guidance for men. The two volumee together cover a gamut of ieeuee, from skin and hair care to nose and ear hair, from manicures to muscle-building. Although they are chock-full of content, the programs' delivery leaves much to be desired. Co-hosts Susan Ashley Dixon, a ehort-lived MTV VJ, and model Tim Kurthy continually nudge and tannt each other in hanter that gets old real faet. Kurthy asserts throughout that moet men really don't care ahout many of the ieeuee at hand, and from the way tbe duo preeents tbem, he's probably rigbt.

Video Previews is e weekly look et new titles et sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexendrie, VA 22305.

Billboard.

FOR WEEK ENDING APRIL 1, 1995

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	7	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe
2	3	4	TIMECOP ◇ (R)	Largo Entertainment MCA/Universal Home Video 82169	Jean-Claude van Damme Mia Sara
3	2	5	NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis
4	4	9	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
5	5	3	THE LION KING (G)	Walt Disney Pictures Walt Disney Home Video 2977	Animated
6	6	6	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
7	7	7	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
8	9	9	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
9	10	4	THE LITTLE RASCALS ◇ (PG)	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall
10	8	8	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
11	32	2	MILK MONEY (PG-13)	Paramount Pictures Paramount Home Video 32973	Melanie Griffith Ed Harris
12	12	12	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
13	11	5	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
14	13	4	IN THE ARMY NOW (PG)	Hollywood Pictures Hollywood Home Video 3079	Pauly Shore
15	15	12	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
16	16	12	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
17	14	8	THE SHADOW ◇ (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
18	NEW ▶		JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
19	18	3	FRESH (R)	Miramax Films Miramax Home Entertainment 4138	N'Bushe Wright Samuel L. Jackson
20	17	6	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
21	19	3	ANDRE (PG)	Paramount Pictures Paramount Home Video 33138	Keith Carradine Tina Majorino
22	20	4	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
23	24	18	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
24	22	3	MI VIDA LOCA (R)	Sony Pictures Classics HBO Home Video	Seidy Lopez Angel Aviles
25	27	17	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
26	25	2	PRINCESS CARABOO (PG)	TriStar Pictures Columbia TriStar Home Video 73503	Phoebe Cates Stephen Rea
27	21	15	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
28	28	12	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
29	NEW ▶		STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
30	NEW ▶		THE RIVER WILD (PG-13)	Universal City Studios MCA/Universal Home Video 82008	Meryl Streep Kevin Bacon
31	23	4	THE SCOUT (PG-13)	Twentieth Century-Fox FoxVideo 8674	Albert Brooks Brendan Fraser
32	26	7	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
33	31	8	TRIAL BY JURY (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
34	30	4	A GOOD MAN IN AFRICA (R)	South African Breweries Ltd. MCA/Universal Home Video 81726	Sean Connery Louis Gossett Jr.
35	NEW ▶		STRIKING POINT (R)	Cabin Fever Entertainment CF902	Christopher Mitchum
36	37	2	CYBORG SOLDIER (R)	New Line Home Video Turner Home Entertainment N4018	David Bradley
37	34	11	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
38	NEW ▶		NAKED IN NEW YORK (R)	Fine Line Features Columbia TriStar Home Video 53703	Eric Stoltz Mary-Louise Parker
39	36	21	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
40	40	2	32 SHORT FILMS ABOUT GLENN GOULD (NR)	Samuel Goldwyn Co. Columbia TriStar Home Video 74353	Glenn Gould

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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Home Video

CHILD'S PLAY

(Continued from page 74)

to hold its second annual meeting March 30-April 1 at Santa Fe's Homewood Suites Hotel. Included on the agenda are discussion groups covering such topics as "Defining Quality," "Violence As Entertainment," and "National Ad Campaign." Registration fees are $50 for members and $100 for nonmembers.

KIDBITS: The next two videos in the hot-selling **Olsen Twins** series, "The Adventures Of Mary-Kate And Ashley," from Dualstar Video/BMG Entertainment, will be broadcast on ABC Television and simultaneously released to home video. "The Case Of The Mystery Cruise" and "The Case Of The Sea World Adventure" will premiere on a yet-to-be-announced Sunday evening ... KidVision and Family Life magazine are co-sponsoring the Join Ms. Frizzle In Space sweepstakes to promote the premier releases of KidVision series "Scholastic's The Magic School Bus" (taken from the acclaimed animated PBS series). Grand prize winner receives a trip to Space Camp ... **David Michel** of Dallas-based KidQuest is off to a solid start with his preschool series "Jay Jay The Jet Plane And His Flying Friends." With two releases in six months, Michel has placed product in Blockbuster, Borders Books & Music, and other high-profile retail outlets; he recently hooked up with Tapeworm Video Distributors as well. New release is "Old Oscar Leads The Parade"; a third title is due in June and a fourth in October ... MCA/Universal Home Video will release three new titles in its dental hygiene-themed series "The Adventures Of Timmy The Tooth" May 12. Promotional plans include an ongoing tie-in with Kellogg's Rice Krispies, in which character trading cards are featured on the cereal boxes ... Due May 16 from KidVision's "Real World" series are "There Goes A Helicopter," "... Monster Truck," "... Motorcycle," and "... Roller Coaster" ... All profits from sales of "Fire Safety For Kids" from Children's Video Development Corp., New York, which uses music and animated characters to drive home its educational message, are earmarked for the Widows and Orphans of the Uniformed Firefighters Assn. ... Sony Wonder's May home video release of critically praised new PBS preschool series "The Puzzle Place" consists of two 60-minute titles, "Rock Dreams" and "Tuned In," each featuring original made-for-video wraparounds ... "Country Sing-Along" and "Boppin' With The Biggles" are the latest additions to best-selling Warner Reprise Video's "Kidsongs" series ... The National Geographic and Columbia TriStar Home Video's "GeoKids" series was augmented March 21 by three new titles: "Chomping On Bugs, Swimming Sea Slugs, And Stuff That Makes Animals Special," "Tadpoles, Dragonflies, And The Caterpillar's Big Change," and "Camouflage, Cuttlefish, And Chameleons Changing Color." Also new are "Those Wonderful Dogs" and "Cats: Caressing The Tiger."

Billboard. **FOR WEEK ENDING APRIL 1, 1995**

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	1	7	**NBA SUPER SLAMS 2** FoxVideo (CBS/Fox) 8198	14.98
2	20	3	**SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS** PolyGram Video 8006368953	19.95
3	3	7	**SHAQUILLE O'NEAL: LARGER THAN LIFE THE NFL◆** FoxVideo (CBS/Fox) 8179	19.98
4	2	23	**75 SEASONS: 75 TH ANNIVERSARY OF** PolyGram Video 8006319053	19.95
5	17	93	**MICHAEL JORDAN: AIR TIME** FoxVideo (CBS/Fox) 5770	19.98
6	19	3	**NBA BELOW THE RIM** FoxVideo (CBS/Fox) 8188	14.98
7	6	45	**100 GREATEST NFL TOUCHDOWNS** PolyGram Video 4400876793	14.95
8	4	9	**NFL: 100 GREATEST FOLLIES** PolyGram Video 8006326733	19.95
9	7	17	**LESLIE NIELSEN'S BAD GOLF MY WAY◆** PolyGram Video 8006331153	19.95
10	14	15	**NBA REWIND: THE FUNNIEST & FINEST PLAYS** FoxVideo (CBS/Fox) 8158	14.98
11	9	23	**BASEBALL: A FILM BY KEN BURNS** Turner Home Entertainment B5318	179.98
12	13	43	**NBA GUTS & GLORY** FoxVideo (CBS/Fox) 5981	14.98
13	12	43	**WHEN IT WAS A GAME 2** HBO Home Video 90843	14.98
14	RE-ENTRY		**MICHAEL JORDAN: COME FLY WITH ME◆** FoxVideo (CBS/Fox) 2173	19.98
15	10	21	**BEST OF ABC'S MONDAY NIGHT FOOTBALL** PolyGram Video 8006319073	19.95
16	16	67	**BAO GOLF MAOE EASIER** ABC Video 45003	19.98
17	8	69	**SHAQ ATTACK: IN YOUR FACE** Parade Video 530	19.98
18	RE-ENTRY		**101 CLASSIC GOALS OF WORLD CUP** Parade Video 559	12.98
19	11	61	**NFL ROCKS-EXTREME FOOTBALL** PolyGram Video 4400876853	19.95
20	RE-ENTRY		**1994 WINTER OLYMPIC FIGURE SKATING HLTS.** FoxVideo (CBS Video) 8117	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	1	9	**YOUR PERSONAL BEST WITH ELLE MACPHERSDN** Buena Vista Home Video 3851	19.99
2	2	17	**ALI MACGRAW'S YOGA MIND & BODY** Warner Home Video 35826	19.98
3	6	17	**KATHY IRELAND: TOTAL FITNESS VIDEO** UAV Entertainment 1994	19.99
4	4	25	**KATHY SMITH'S NEW YOGA** WarnerVision Entertainment 50570-3	19.95
5	RE-ENTRY		**CINDY CRAWFORD/THE NEXT CHALLENGE** GoodTimes Home Video 05-7100	19.99
6	9	153	**ABS OF STEEL WITH TAMILEE WEBB** WarnerVision Entertainment 132	9.95
7	3	11	**LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT** FoxVideo (CBS/Fox) 8208	14.98
8	5	5	**REEBOK AEROSTEP** PolyGram Video 8006330553	19.95
9	NEW▶		**KATHY SMITH: POWER STEP WORKOUT** WarnerVision Entertainment 50902-3	19.95
10	7	49	**YOGA PRACTICE FOR BEGINNERS** Healing Arts 1088	19.98
11	10	137	**ABS OF STEEL 2 WITH TAMILEE WEBB** WarnerVision Entertainment 133	9.95
12	13	117	**STEP REEBOK: THE VIDEO** PolyGram Video 4400847853	29.95
13	17	15	**MEN OF STEEL: ABS OF STEEL** WarnerVision Entertainment 185	14.95
14	11	5	**BUNS & ABS OF STEEL 2000** WarnerVision Entertainment 51309-3	14.95
15	8	15	**REEBOK WINNING BODY WORKOUT** PolyGram Video 8006330553	19.95
16	14	35	**DENISE AUSTIN: TRIMWALK** Parade Video 1483	19.98
17	RE-ENTRY		**LEGS OF STEEL WITH TAMILEE WEBB** WarnerVision Entertainment 141	9.95
18	20	3	**MARY TYLER MOORE: BODY SCULPTING** GoodTimes Home Video	19.95
19	12	9	**JANE FONDA'S STEP & STRETCH WORKOUT** WarnerVision Entertainment 55030-3	19.98
20	NEW▶		**OIXIE CARTER'S YOGA FOR YOU** MCA/Universal Home Video 82096	19.98

◆ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

Update

LIFELINES

BIRTHS

Girl, Lily Elizabeth, to **Kenny Greenberg** and **Ashley Cleveland,** Jan. 5 in Franklin, Tenn. He is a Nashville-based producer, songwriter, and studio musician. She is a Reunion recording artist and songwriter.

Twin girls, Diana and Kristina, to **John** and **Lisa Weston,** Feb. 9 in Douglaston, N.Y. He is senior director of promotion for Atlantic Records.

Girl, Carli Jill, to **Chris** and **Lisa Turbis,** Feb. 25 in Garden Grove, Calif. He is keyboardist, singer, and songwriter for Polydor group the Regulators.

Girl, Jessica Anna, to **Joel** and **Deborah Schoenfeld,** March 2 in New York. He is senior VP and general counsel for BMG Entertainment.

Boy, Dakota Cole, to **Babe Pace** and **Barbara Warren-Pace,** March 5 in Hackensack, N.J. He is a songwriter and musician. She is the manager of Clivilles/Cole Enterprises.

Boy, Stephen Bennett, to **Ron** and **Karen Skoler,** March 12 in New York. He is an entertainment attorney.

Boy, Benton Charles, to **Doug Crider** and **Suzy Bogguss,** March 17 in Nashville. He is a songwriter. She is a recording artist on Liberty Records.

Girl, Isabella Rose, to **Marc** and **Alesia Desisto,** March 17 in Los Angeles. He is an independent engineer and producer. She is district supervisor for Club Monaco there.

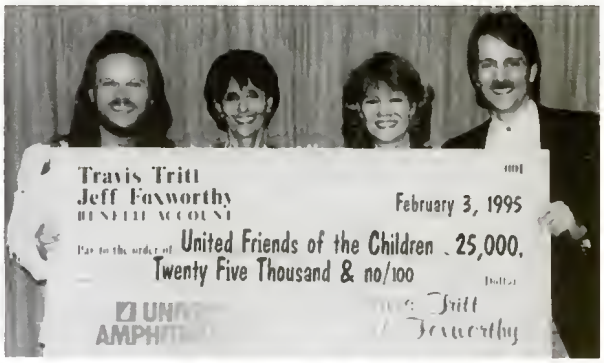
Boy, James Christopher, to **Jim Della Croce** and **Erin Morris,** March 19 in Nashville. They own the Press Office, a publicity company based there. She is the daughter of Billboard's country music editor, Edward Morris.

DEATHS

Albert "Sunnyland Slim" Luandrew, 87, of kidney failure, March 17 in Chicago. Under the stage name Sunnyland Slim, Luandrew was a Chicago blues pisnist, singer, and composer who recorded more than 20 albuma over seven decades. Along with Muddy Waters, Howlin' Wolf, Elmore James, and Little Walter, he helped the blues evolve from its rural folk roots to an electrified urban sound. He is survived by his wife, Geraldine, and son, Gregory.

Charlie Minor, 46, of gunshot wounds, March 19 in Malibu, Calif. (See story, page 6.)

Send informotion to Lifelines, c/o Billboord, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Helping Out "Friends." MCA country artist Travis Tritt and comedian Jeff Foxworthy present a $25,000 check to United Friends Of The Children after a benefit concert for the Los Angeles charity. The organization supports foster children in L.A. County. Shown backstage at the Universal Amphitheatre, from left, are Tritt; United Friends Of The Children president Sandra Rudnik and board member Claudia Vallon; and Foxworthy.

GOOD WORKS

SPECIAL PERFORMANCES: **Bruce Hornsby** will make two charity appearances in Virginia. He will perform a benefit solo piano concert May 4 at Richmond's Carpenter Center for the Virginia Special Olympics, the state chapter of Special Olympics International, which provides year-round sports training and competition for children and adults with mental retardation. Hornsby hopes to raise $65,000 there. The evening is sponsored by WVGO-FM (106.5) Richmond and the Tobacco Company restaurant. For more info, contact **Mike Baum** at 804-644-0071, 804-751-1215 (voice mail), or 804-782-3900. On May 6, Hornsby will repeat his solo piano performance for the Chesapeake Bay Foundation at the Harrison Opera House in Norfolk. The Chesapeake Bay Foundation is a nonprofit group dealing in resource mansgement and environmental education. For more info, call **Elizabeth Buckman** at 410-268-8816 or **Mike Kensler** at 804-622-1964.

SHIP OF CARING: **Michael Feinstein** and RSVP Cruises presented a check to the Hands On Care Foundation for $10,000, raised by the performer's recent engagement aboard the Enchanted Seas, one of RSVP Cruises' charter vessels. Feinstein, who is connected with the foundation that provides funds supporting summer camps for children and their families living with HIV/AIDS, matched donations by passengers. He and 140 other celebrities also are associated with the foundation via a fund-raising book, "Portraits Of Life, With Love" by **Joan Lauren** (General Publishing Group, $30). Contact: **B. Harlan Boll,** 310-314-4000.

TRIBUTE TO LAYTON: L.A. Shanti, the nonprofit organization providing direct services to those with AIDS in Southern Californis, holds its 12th anniversary celebration, "A Tribute To Joe Layton," April 6 at the Wiltern Theatre in Los Angeles. Set to perform are **Bette Midler, Lauren Bacall, Kenny Rogers, Ann-Margret, Olivia Newton-John, Melissa Manchester, Carole Bayer Sager,** among others. Layton was the director/choreographer who died of AIDS last May. Contact: **Paul Lerner,** 213-962-8197, ext. 329.

NO KIDDING AROUND: **Taylor Dayne,** the Arista recording artist, spoke to children on the importance of staying in school, March 13 at New York's Hard Rock Cafe, as part of the Grammy In The Schools program. It was the third installment of the New York Hard Rock Grammy Education Outreach program, in cooperation with NARAS, the recording academy. Dayne also gave the childrefi tips on s music business career. Contact: **Jill Siegel** or **Allysa Lawson,** 212-333-7728.

FOR ANIMAL WELFARE: Profits from the sale of the album "Animal Magnetism," featuring many artists who have donated their services, will enable national and local animal organizations continue to promoting public awareness of animal welfare, according to **Riff West** of Orlando, Fla.-based Go West Productions, who produced the disc. The acts include **Linda Ronstadt, Chrissie Hynde, Linda McCartney, Edgar Winter, Jimi Jamison, Lonesome Dave Peverett, Steve Morse, C.F. Turner, Leon Russell, Brian Howe, Pat Travers, Lester Chambers,** and West, former bassist and back-up vocalist for such bands as **Molly Hatchet** and **Foghat**. The album, on KingSnake Records, is available only through mail-order at 800-990-PAWS. Contact: Riff West at 407-898-7447 or fax 407-898-6343.

FOR USA HARVEST: Ticketmaster and **Van Halen** hsve teamed on the band's 1995 tour to benefit USA Harvest, the all-volunteer food distribution organization. In addition to making a donation of 200,000 pounds of food to the national effort, Ticketmaster also will supply free advertising in its Entertainment Guide and incorporate information about the food drive in its telephone sales. On its last tour in 1993, Van Halen helped raise more than 350,000 pounds of food, good for about 750,000 meals. USA Harvest has raised more than 467 million pounds of food, or about a billion meals, in its eight-year history. Contact: **Julie Nathanson** at 310-201-8800.

FOR THE EARTH: Los Angeles nightclub Roxbury's Academy Awards Gala March 27 will benefit the Earth Communications Office, which helps maintain endangered species, preserve the rain forest, and protect clean water. The event will include performances by **the China Club Pro Jam** band and **Herbie Hancock.** Contact: **Ruben Aronin** at 310-571-3141 .

OSCAR EVENING FIGHTS AIDS: St. Louis-based Sight & Sound Distributors will host its Academy Awards Extravaganza March 27 at the Sheraton Plaza Hotel in the city, with all proceeds being donated to Video Industry Aids Action Committee. More than 200 retailers, studio reps, suppliers, and firm employees are expected to attend the event, where large-screen TVs will show the awards during dinner. Also, attendance prizes, donated by the studios, will be given out during commercial breaks. Contact: **Lynn Petersen** at 314-253-5437.

FOR THE RECORD

A story in the March 25 issue should have stated thst BMG Music Publishing had acquired about 1,100 copyrights from Cherry Lane Music, which it co-owned with Sparrow Music. BMG did not purchase 50% of Sparrow Music.

CALENDAR

A weekly listing of trade shows, conventions, oword shows, seminors, ond other events. Send information to Colendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 27, **"A Night At The Oscars,"** held by the New Leaders In Entertainment Division of the UJA-Federation of New York, Club Bar & Grill, New York. 212-836-1126.

March 28, **"Records, Technology, And Consumers,"** panel sponsored by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

March 30-April 2, **Fourth Annual Independent Music Fest,** New York University, New York. 212-998-4987.

March 31-April 2, **Klassik Komm,** Congress Center, Hamburg. 011-44-49-202-278-3112.

APRIL

April 1, **"How To Start And Run Your Own Record Label,"** presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

April 1, **"Blueprint For Representation: Black Entertainment And Sports Lawyers Assn. Mid-Year Conference,"** City College of New York, New York. 609-753-1221.

April 3, **"Hollywood In Cyberspace,"** seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

April 3, **American Women in Radio And Television Commendation Awards,** Waldorf-Astoria Hotel, New York. 703-506-3290.

April 4, **"The Business Of Entertainment: The Big Picture,"** co-sponsored by Wertheim Schroder and Variety, Pierre Hotel, New York. 212-492-6082.

April 6-8, **Fifth Annual Hip-Hop Conference,** Howard University, Washington, D.C. Alberta Coker, 202-484-9519.

April 7-8, **Urban Music Conference,** presented by BMI, Regal Maxwell House Hotel, Nashville (April 7) and Middle Tennessee State University Department of Recording Industry, Murfreesboro, Tenn. (April 8). Thomas Cain, 615-291-6725.

April 17-22, **Tin Pan South '95,** presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-259-3472.

April 18-21, **Conference on Interactive Marketing,** Hyatt Regency Hotel, New Orleans. Lauri Gavel, 310-798-0433.

April 19-22, **Impact Conference,** featuring the third annual **Impact/Billboard Networking Fair** on April 21, Bally's Park Place, Atlantic City, N.J. 215-646-8001 (convention information), 212-536-5053 (networking fair information).

April 20, **Billie Awards,** Supper Club, New York. 212-536-5002.

April 20, **"April In Paris All Expenses Paid: Building A Multi-National Career,"** presented by the New York chapter of NARAS and the Lena Horne Educational Program, Alliance Francaise, New York. Jon Marcus, 212-245-5440.

April 22, **Musicians Ball,** celebrating the 10th anniversary of the Portland Music Assn., Portland Memorial Coliseum Complex, Portland, Ore. 503-223-9681.

April 26-28, **Fifth Australian Regional AES Convention,** Sydney Exhibition Centre, Sydney. 011-613-885-5088.

April 27, **Gospel Music Assn. Dove Awards,** Grand Ole Opry, Nashville. 615-242-0303.

MAY

May 3, **World Music Awards,** Monte Carlo Sporting Club, Monaco. 011-33-93-25-43-69.

May 5-9, **International Council Of Shopping Centers Conference,** Las Vegas Hilton and Convention Center, Las Vegas. 212-421-8181.

May 8-9, **The Multimedia Law Institute,** conference presented by Business Development Associates Inc., the American Bar Assn. Section of Science and Technology, and the Federal Bar Assn. Intellectual Property and Communications Law Section, Grand Hyatt, New York. 800-394-9390.

May 10, **Academy Of Country Music Awards,** Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, **NAIRD Convention,** Hyatt Regency, San Francisco. 606-633-0946.

May 11-13, **E3—Electronic Entertainment Expo,** conference on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

May 11-13, **Canadian Assn. For Music Therapy Conference,** Wilfred Laurier University, Waterloo, Ontario. 519-884-0710 x2631.

May 11-14, **Music West,** Hotel Vancouver and the Robson Square Conference Centre, Vancouver. 604-684-9338.

May 13, **14th Annual International Reggae Music Awards,** State Palace Theater, New Orleans. 504-242-2881.

May 17-20, **Third Annual International Music Market,** Hyatt Regency Hotel, Singapore. 011-44-71-723-2277.

May 21-24, **VSDA Convention,** Dallas Convention Center, Dallas. 818-385-1500.

May 28, **Songwriting Seminar '95,** presented by Canadian Musician magazine, Sheraton Centre, Toronto. Sue Grierson, 800-265-8481.

May 31, **Songwriters Hall Of Fame 26th Annual Awards Dinner,** Sheraton New York Hotel & Towers, New York. 212-206-0621.



Face To Face, Track For Track. Victory Records act Face To Face cut its upcoming release, "Big Choice," at Track Record in North Hollywood with producer Thom Wilson of Offspring fame. Shown, from left, are Chad Yaro and Matt Riddle of Face To Face, Wilson, and band members Rob Kurth and Trever Keith.

DMI Tackles Multimedia Future

$65 Mil. Expansion To Double Production

■ BY PAUL VERNA

NEW YORK—Disc Manufacturing Inc., one of the largest CD replicators in the U.S., is gearing for the multimedia future by undertaking a $65 million expansion that will double its capacity.

With a 316,000-square-foot plant in Huntsville, Ala., and a facility in Anaheim, Calif., that will expand to 212,000 square feet from 30,000 square feet, DMI will have an annual production capacity of 200 million discs, according to DMI president/CEO Myron Shain. That would make it the third largest CD replicator in the U.S., after WEA Manufacturing and Sony, and the largest independent.

Driving the expansion is the explosive growth of the CD-ROM market, says Rusty Capers, DMI's VP of CD-ROM business development. He estimates that CD-ROM production consistently has doubled over the past several years and will continue that trend into the future.

The first mass replicator of Kodak's multisession photo-CDs—the precursor to the nascent CD-Plus medium—DMI continually embraces new formats and processes. Its latest invention is the ImageDisc, a hologramlike image mastered onto both sides of a compact disc on the outer perimeter, inhibiting piracy and allowing content providers to encode logos or other merchandising aids on the product.

"It's meant for two purposes," says Capers of the ImageDisc. "You can put whatever image you, as a customer, want on it. So it gives you the opportunity for a unique merchandising appeal. If you combine that with some graphics and the printed material, it's also a real piracy deterrent. The way we put this image on the disc, in the unused space in the outer perimeter on the disc, is extremely difficult to pirate because it's not on there as data—it's on in an entirely different way."

Although the image occupies space on both sides of the outer perimeter of a disc—thereby eating into playing time—Capers believes labels will embrace it because of its obvious advantages. He notes that most discs do not use the full 74-minute capacity of the format anyway.

Producer, A&R Veteran Jerry Peters Reflects On A Career At The Crossroads Of Pop, Gospel, And Blues

■ BY GORDON ELY

PRO FILE

Jerry Peters, director of A&R and staff producer for Atlanta-based Intersound, has written, performed, arranged, and produced for Whitney Houston, Deniece Williams, Earth, Wind & Fire, and other of the biggest names in popular music. He's also put his imprint on many of the great works of modern gospel music, including records by the Mighty Clouds Of Joy and the 1995 Grammy-winning album "Through God's Eyes" by the Rev. Milton Brunson and the Thompson Community Singers, which Peters co-produced.

Peters was born and raised in a small town outside New Orleans, the son of a pastor who also loved music. While everyone in the family of seven children was musical, Peters' parents had prayed for one child who would have a special gift. Their prayers were soon answered.

"There was a school across the street from our house, and I would hear 'My Country 'Tis Of Thee' coming out of the windows," Peters recalls. "One day when I was 3, I just sat down at the piano and started playing that melody. My parents got me lessons, but it was very hard to discipline me. I was like a little human tape recorder, playing whatever I heard. My teachers never knew if I was really reading the music or just playing by ear."

Cutting his teeth playing in church and for school functions, Peters also learned the well-known pop and rock songs of the day and was particularly influenced by James Booker, Fats Domino, and many of the great New Orleans piano players. He picked up the trumpet in junior high school and received his first exposure to a broader repertoire, including classical music.

When Peters was 14, his parents sent him to live with his sister in Los Angeles and to attend Dorsey High School, which was renowned for its arts and music department. Attending L.A.'s Victory Baptist Church, pastored by his uncle, Peters got his first serious dose of traditional gospel, hearing many of the titans of the genre, including Mahalia Jackson, Roberta Marin, Clara Ward, and Ethel Waters. Not surprisingly, the "human tape recorder" had soon added that music to his vocabulary as well.

While majoring in music composition and minoring in piano at the California Institute of the Arts, Peters gravitated toward the local jazz scene, at the same time earning pocket money playing in various top 40 bands. He hit pay dirt as a writer in 1969 when smooth soul crooners the Friends Of Distinction had a gold record with "Going In Circles," a song Peters had co-written earlier that year. It was recently redone by Luther Vandross on his album "Songs."

Combining the classical fundamentals and discipline he'd acquired in school with his vast, hands-on experience in multiple styles of music, Peters soon became a highly respected and sought-after arranger and session musician on the L.A. music scene.

After an early-'70s stint in Tennessee as head of A&R for soul legend Jerry Butler's Memphis Records, Peters returned to L.A. and his true loves: producing, arranging, and playing music. Word spread quickly that he was back in town, and Peters stayed busy until 1978, when he was lured back into A&R for Tabu Records. The label would go on to have great success with a number of acts, most notably the S.O.S. Band.

But with gold and platinum records to his credit and a resumé already a mile long, Peters still felt a calling to return to gospel music. He issued a press release announcing his intentions, and an article ran in Billboard about his new direction. He was soon getting calls from high-level executives in the gospel industry.

Peters' career in gospel quickly kicked into high gear, as chart-topping successes with the Mighty Clouds, Brunson, and Inez Andrews, among others, accompanied his work as an arranger and orchestrator for performers as diverse as the Boston Pops Orchestra and Whitney Houston.



PETERS

Still reveling in the satisfaction of the Grammy for Brunson's "Through God's Eyes," Peters says the procedure for cutting a gospel choir is considerably different from that of any other genre.

"It involves lots of rehearsal and pre-production by the choir, the band, the arranger, and conductor," he says, "because the recording is going to be done live. The live element is crucial in gospel, because there's an excitement, and anointing, that can be hard to get in a studio setting. It's an interactive experience between the audience and the choir that has to be documented."

Peters prefers to work with engineer Joe Neil of Atlanta's Doppler Recording, who owns a remote system called Sam's Tape Truck, using a customized console derivative of a Trident board as well as two 24-track MCI recorders. Peters records at 30 inches per second with no noise reduction, using Ampex MM1200 tape with a 68-minute-per-reel capacity, to ensure that tape doesn't run out in the middle of a performance. Each section of the choir—soprano, alto, and tenor—is separately miked, with additional ambient microphones placed throughout the hall according to the acoustics of the building.

Peters says the audiences are all aware that a recording is taking place and are indulgent of retakes whenever necessary.

"If there's a false start, or something I know is not working, I'll stop everybody and just start again," says Peters. "Usually I know, right as it's going down, if I've really got something. If I'm on the fence, I'll go ahead and do a second take, usually at the end of the show. I don't leave until I *know* I've got what I need."

Peters spends an average of "a few days" in the studio after the live recording, doing instrumental sweetening and occasional vocal enhancement. His mixing studios and gear vary, though he says he frequently relies on midlevel consoles, lamenting the fact that gospel choir budgets, which can run from $15,000-$60,000, often preclude his using Neve, SSL, and other upper-end boards.

Peters cuts and mixes with a minimum of compression and EQ, preferring to "get it right from the start" so that any later electronic manipulation of the sound is "to enhance rather than to fix." He also emphasizes the importance of matching the right mikes to the right singers. When it comes to effects, Peters trusts his engineers to keep up with the state of the art and choose whatever units they feel will achieve the sound he's looking for.

Peters sees a silver lining in the time and budget constraints he often finds himself working under. "I'm one for making decisions," he says, "and having the time and money to overthink yourself can cause more problems than it solves. But I don't always trust myself either. I've surrounded myself with a group of very talented people at Intersound now to give me input and second opinions. And above all else, I do a *lot* of praying."

AUDIO TRACK

NEW YORK

PRODUCER **Don Fleming** was at Sear Sound working on a project with Capitol recording artists **Triple Fast Action. John Siket** and **Bil Emmons** engineered the sessions ... **Bette Midler** was at Battery Studios completing overdubs and mixing her new project for Atlantic Records. Producer **Arif Mardin** and engineer **Michael O'Reilly** worked behind the SSL 4064G. **Martin Czembor** assisted.

LOS ANGELES

THE RECORD PLANT played host to the artist who used to call himself **Prince.** The ex-purple one worked with engineer **Ray Hahnfeldt,** who was assisted by **Kyle Bess.** Jive recording artist **Smooth** was at Mama Jo's Recording Studios mixing her upcoming project. **Ken Jordan** produced and engineered behind the custom Trident Series 80 with GML Moving Fader Automation System. **Eric Smith** assisted ... Sony recording artist **Regina Belle** was at Skip Saylor Recording mixing her upcoming album with producers **Denzel Foster** and **Thomas McElroy. Ken Kessie** engineered the sessions with the assistance of **Eric Flickinger** ... Producer/songwriters **Jud J. Friedman** and **Allan Rich** were at Ocean Studios with sitcom star and recording artist **Joey Lawrence** working on an upcoming project, "The Prince And The Pizza Boy," for Warner Television Music. **Taavi Mote** engineered the sessions behind the Neve 8108. **Eric Smith** assisted.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 25, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/ Warner Bros.)	CANDY RAIN Soul For Real/ Heavy D, Poke Red Hot Lover Tone (Uptown)	THIS WOMAN AND THIS MAN Clay Walker/ J. Stroud (Giant)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	DEAR MAMA 2 Pac/ T. Pizarro (Interscope)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	SOUNDTRACK (New York) Tony Maserati	LOUD (Nashville) Lynn Peterzell Julian King	PACHYDERM (Cannon Falls, MN) Lou Giordano	ENCORE (Burbank, CA) Tony Pizarro
RECORDING CONSOLE(S)	SSL 6072E/G	SSL 4000G	SSL 4000	Neve 8068	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Studer A827	Otari DTR-900	Studer A827/A820	Studer A827
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	Tannoy DMT 215	Yamaha NS10	KRK	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	THE ENTERPRISE (Los Angeles) Jon Gass	SOUNDTRACK (New York) Tony Maserati	LOUD (Nashville) Lynn Peterzell	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	ENTERPRISE (Los Angeles) Paul Arnold
CONSOLE(S)	SSL 8000 with Ultimation	SSL 4000G	SSL 4000G	SSL 4064E	SSL 8000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A820	Studer A827	Otari DTR 900	Studer A80 Mitsubishi X-850	Studer A827
STUDIO MONITOR(S)	Augsperger	Tannoy DMT 215	Kinoshita/Hidley	Yamaha NS10	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	FRANKFORD WAYNE Michael Sarsfield	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	WEA Manuufacuring	Uni Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing

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(Continued on page 82)

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Hooray For Hootie. WNNX (99X) Atlanta staffers receive a gold record from Hootie & tha Blowfish and Atlantic Records. Pictured, from left, are Myra Simpson, Atlantic local promotion; Danny Buch, Atlantic VP promotion; Brian Philips, 99X PD; Sean Demery, 99X MD; Leslie Fram, 99X APD; and Tod Elmore, Atlantic director of national alternative promotion.

Power Ratios Study Finds Adult Alternative Top Gainer

■ BY PHYLLIS STARK

NEW YORK—There's more good newa for the jazz-based adult alternative format, which recently posted its highest-ever shares of listening in the Billboard/Arbitron national format ratings (Billboard, March 25). This week, there's the news that the format also was the biggest gainer in the latest "power ratios," which measure the sales strengtb of individual formats.

In the soon-to-be-released 1994 study, adult alternative had a power ratio of 1.25, which means that in a market where each audience share point is worth $1 million in advertising revenue, an adult al-

A BILLBOARD EXCLUSIVE

ternative station can expect to bill $1.25 million (or 125% of its share value). The format waa up from a 1.11 share in 1993.

Ironically, it appears to have been a loss of stations that actually boosted the format's fortunes. In 1989, the M Street Journal counted 64 adult alternative outlets, compared to 43 in 1994.

"Whst's happened is there have been stations that have moved away from that format, and those stations that are remaining . . . are the more successful ones," aays George Nadel Rivin, a partner in the North Hollywood, Calif.-based accounting firm Miller, Kaplan, Arase & Co., which compiles the annual power ratios study.

New adult alternative stationa that signed on last year and immediately shot to the top of the Arbitron ratings in markets like Portland, Ore., and New Orleans should help the format enjoy further sales growth in next year's study. "Any format that is an exclusive format in the market and targets a [25-54 demographic] will do well in 1995," says Rivin.

The biggest loser in the new power rstios waa the nostalgia-based adult standards format, which dipped from a .88 ratio in 1993 to .62 last year. Rivin says that loss is less the result of any programming problem with the format than merely a leveling to 1991-92 figures after a spike up to a .88 share in 1993, an increase Rivin calls an "anomaly."

Although it has experienced recent losses in audience shares, album rock had the second highest power ratio gain after adult alternative, rising 1.22-1.29. Rivin believes this is due to a greater effort on the part of those atations to play new music. "Stations becoming more bold in recognizing new artists and adding them to their playlists more quickly [has] brought a little bit more of a fresh sound that revitslized their sales efforts," he says.

Despite continuing losses in audience shares, mainstream AC remained the healthiest format in terms of sales and rose from a power ratio of 1.46 in 1993 to 1.48 last year. It was followed, in order, by classic rock (1.39-1.43), full-service AC (1.44-1.36), news/talk (1.30-1.33), oldiea (1.35-1.33), country (flat at 1.3), album rock, adult alternative, soft AC (1.19-1.22), Spanish (1.16-1.12), top 40 (1.08-1.09), modern rock (1.01-1.0), R&B (flat at .89), classical (.88-.84), and adult standards.

Also tabulated in the new study waa the percentage of stations in each format that billed more than 100% of their Arbitron-based value. Classic rock led this pack with a whopping 97% of stations, up from 90% in 1993. Mainstream AC took second place with 92% of stations, down slightly from 93% in 1993.

Adult alternative was the biggest gainer in this estegory, ss it was in the power ratio category. A 20% gain over 1993 mesns 83% of adult alternative stations were billing more than 100% of their share value in 1994. Soft AC was the second highest gainer with a 16% jump to 84% of stations in 1994.

Meanwhile, adult standards, Spanish, and country checked in on

(Continued on page 85)

KUKQ Phoenix Airs Own Meetings

Frank Call-Ins Determine Weekly Playlist

■ BY BRETT ATWOOD

KUKQ Phoenix is breaking down the closed-door programming policies of conventional radio. The modern rock station is conducting its weekly music meetings live on the sir.

Listeners who tune into "The Monday Morning Music Meeting Live" help decide the fate of KUKQ's playlist by expreasing interest or disapproval in the weekly barrage of new music that is played on the show.

The unusually compelling call-in program, which blends elements of talk radio with modern rock music, is broadcast Mondays from 10 a.m.-12:30 p.m. and is repeated later in the day from 5 p.m.-7:30 p.m.

About 20 new songs are previewed each week on the show, which began in August.

"The only predetermined thing about this show is the amount of songs that we have room to add," says PD Jonathan Rosen.

In addition to Rosen, the unconventional program is co-hosted by APD Allison Strong and MD Larry Mach.

On a typical week, KUKQ hss room on its playlist for only four new songs. During the final 15 minutes of the broadcast, there is fiery debste among the trio sbout which new songs should make the cut.

"In many ways, this is like a game show," says Rosen. "As the broadcast progresses, there is a bit of drama that unfolds about which songs we might add."

Rosen says that a song can make up to three separate appearances on the show before it is finslly put to rest.

Some songs need the additional opportunitiea to catcb the ears of the station programmers and listeners.

It took three tries, but Elektra act Sick Of It All finally hit a home



run in early March on its last outing.

Matt Pollack, Elektra Entertainment Group VP of alternative promotion, lobbied live on the air for the New York-based act.

"It's definitely unorthodox, but the on-air sales pitcb isn't really much different than a private one," says Pollack of his recent phone appearance on the show.

"If [listeners] diaplay a passion for a song, we definitely take that into consideration," says Rosen. "The sudience has input and influence over what songs we decide to play."

For a few lucky acts, the open-door programming forum has resulted in prime rotation at the station. The show also nets vital feedback on the overall sound of the station.

"That MC 900 Foot Jesus song is amooth," said one enthusiastic listener on a recent broadcast. "You have to play it. You should put more light stuff like this on your station."

As a result of a positive flow of call-in responaes like that one, the song was immediately put into KUKQ's rotation.

Of course, the response to new music is often negative, too. Listeners have little problem being blunt, says Rosen.

"That sounded like regurgitated '70s rock," said one unhappy listener after hearing a new track from Epitaph'a Wayne Kramer. "I don't want to listen to that here. I expect KUKQ to plsy music that is an alternative to the mainstream. That sounds like Bad Company."

Rosen says that the labels are happy to get their records exposed on the air, even when the listener response isn't exactly warm.

"It's a wonderful way to get firsthand feedback about music," says Steve Leeds, Ialand VP of alternative promotion, who made a guest appearance on the show during a recent ststion visit.

Ted Volk, Geffen national director of alternative promotion, agrees.

"The show gives labels the chance to interact directly with the record-buying public," aays Volk. "They are an adventurous station to do this."

However, Leeds warns that the show may not be of interest to the casual music fan.

"The music programming process is usually filled with a lot of industry insiders talking about records," says Leeds. "But this show does provide an accurate glimpse into how programmers make decisions about what music the public should hear."

Syndicator Plans Remotes At Comedy Store For Oscars

■ BY CARRIE BORZILLO

LOS ANGELES—Instead of hosting remote broadcasts during Oscar week at a hotel ballroom as other syndicators do, Comedy Radio. Inc. is staging its remotes at the famous Comedy Store club on Sunset Boulevard here the week of March 27-31.

The weeklong remotes will be highlighted by a comedy show fundraiser on March 30 dubbed "Laugh Aid," which is being offered to stations across the country.

The Comedy Store is in the midst of securing comedians for the event, which will benefit the American Red Cross. The venue also is lining up present and former Oscar nominees to be interviewed for the remotes during Oscar week. Celebrities already scheduled to participate include Rita Rudner, Justin Whalin of "Lois & Clark," Richsrd Jeni of "Platypus Man," and Pam Stone of "Coach."

This is the first venture from Los Angeles-based Comedy Radio Inc., which is headed by Barry Frishman, who has worked at 1DB Communications.

"When 1 created this, 1 wanted to raise money for American Red Cross and do a multistation remote," saya Frishman. "We wanted to do it around a high-profile event, so this worked out great."

Many jocks will broadcast live from the remotes, including WLUP Chicago midday jock Danny Bonaduce, while other atations will air tape-delayed broadcasts.

The stations confirmed cover various formats, and they include KEGE Minneapolis; KFRC San Francisco; KMJM St. Louis; KRBE Houston; KRPM Seattle; KSJO San Jose, Cslif.; WAAF Worcester, Mass.; WBLS New York; WDAS-FM Philadelphia; WDVE Pittsburgh; WIYY Baltimore; WPOW Miami; WRQX Washington, D.C.; and WYCD Detroit.

Frishman saya he's hoping to land at least 10 more affiliates to take the "Laugh Aid" feed, which will highlight an American Red Cross pledge number for donationa.



WVEE Guest Shots. WVEE (V103) Atlanta jock Carol Blackman visited the set of WB Television Network's "The Wayans Bros." show. The episode featured Atlanta comic Small Frie, who won a shot on the show through a WVEE promotion. Pictured, from left, ara Shawn Wayans; Blackman; Small Frie; and Marlon Wayans.



Hitting The Trail With Triangle

Red Handed To Give Away Bikes

■ BY CARRIE BORZILLO

PROMOTIONS & MARKETING

LOS ANGELES—Independent label Red Handed Records is looking for album rock stations to become involved in a mountain bike giveaway promotion involving the label's new band, Triangle.

To tie in with the group's love of mountain biking and the title of its first single, "Destination," from Triangle's debut album, "Raw Feed," the label has teamed with Iron Horse Bicycles to give away 25 mountain bikes, along with copies of the group's CD, T-shirts, and keychains at several radio stations.

In select markets, the label will also give away trips to mountain bike races in Utah and Colorado this summer. Iron Horse is supplying the passes to the events, giving contest winners the opportunity to hang out with the racing teams. The label is paying the cost of the accommodations for the winners.

"It made sense," says the band's manager, Tom Mohler of L.A.-based SW7 Inc. "Each guy in the band has [a mountain bike], and the title of the song lends itself to a promotion like this: You win a bike, and you choose your own destination."

So far, the stations that will be giving away the bikes include KBOY Medford, Ore., WKZQ Myrtle Beach, S.C., WDRK Panama City, Fla., KUGR Green River, Wyo., KATS Yakima, Wash., and WGIR-FM Manchester, N.H. The stations that will participate in the trip giveaway haven't been determined yet.

However, WGIR has taken it upon itself to give away trips on its own in conjunction with the bike prizes. From April 13-May 11, the station is awarding listeners weekend getaway trips in the area. The grand prize is a trip to Red Rocks Mountains near Denver this summer.

At KBOY, promotion director Jenifer Wilde says the station plans to tie in the bike giveaways with its Million Dollar Listener Pledge campaign to gain new listeners, which is actually a spoof on public radio station pledge drives. Listeners can register to win the bikes at the Quest For A Million Listeners party on March 31.

Mohler says the label plans to tie in music retailers and bike retailers to help promote the campaign. The spots that air on the stations will be tagged with IDs for the participating music and bike retailers.



And The Nominees Are . . . WFNX Boston night jock Julie Kramer, right, welcomes Adam Ant to the station's seventh annual Best Music Poll nomination party.

SFX Turns Down Chancellor's Bid To Merge Into Radio-Only Giant

NEW YORK—SFX Broadcasting has rejected the merger proposal recently made public by Chancellor Holdings Corp. (Billboard, March 25). In a statement issued to the press, SFX announced that its board of directors unanimously voted to reject Chancellor's proposal, which called for a $160 million stock transaction that would have made the combined entity the country's third largest radio-only group.

The SFX statement said, in part, "In rejecting the offer the board reaffirmed that the best way to maximize long-term shareholder value is to remain an independent public company."

Chancellor immediately responded with a public statement from president Steven Dinetz, which said that "we are disappointed by the initial response of SFX Broadcasting's board of directors to Chancellor's friendly merger proposal . . . We remain confident that, upon reflection, SFX will recognize that in this era of consolidation in the broadcasting industry, there are obvious financial, strategic, and operational advantages presented by our offer and by an SFX/Chancellor combination."

PHYLLIS STARK

Musician Dave Koz Switches Roles As Host On SW Net

"IF PREPARATION for being a radio show host is visiting stations, then I'm well-prepared," says saxophonist Dave Koz, who's visited plenty of stations over the years to support his two Capitol Records albums, including "Lucky Man," which has been on the Top Contemporary Jazz Albums chart for 87 weeks. Now, he's on the other side of the microphone as host of "Personal Notes," the two-hour weekly adult alternative show on SW Networks.

"It's sort of intimidating to get behind a microphone when you don't have a saxophone," he says. "The concern is, Is there enough there [inside me] to make this interesting?" But after appearing on dozens of morning shows with radio veterans like Rick Dees and Scott Shannon, Koz saya the thing he's "really learned time and again is just to be honest, be yourself, and have fun."



Launched in February, "Personal Notes" already has 45 affiliates, including KTWV Los Angeles, KHYS Houston, WPLM-FM Boston, WNWV Cleveland, and KKJZ Portland, Ore. Koz bas recorded about 20 shows, not all of which have aired yet.

When he was approached by SW last year, the artist was immediately interested in the job because he saw the show not only as a way to let his fans see another side of him, but also as a way to inject a little more personality into the music-intensive adult alternative format.

"There is not a lot of personality in this format," he says. "It's a welcome thing to have for two hours a week—a little more personality. You get to hear a little bit more about the artists. We've sort of underestimated the NAC audience's interest in their artists. Thousands of people are coming to these concerts and just love these artists."

The show attempts to inject that missing element through interviews conducted by Koz, who considers the chance to talk to peers like Peter White, Tom Scott, Stanley Clark, and Al Jarreau one of the show's primary benefits. During a memorable chat with David Sanborn, one of the interviewer's idols, "half the interview was me gushing. He finally told me to stop," Koz says.

"It's kind of funny and fun to be able to be put in that position," he adds. "I've had two successful records, but I still consider myself a new kid on the block."

But his perspective as an artist also helps Koz conduct more insightful interviews with other artists. "Because I've done so many interviews as an artist, I have a really good feeling about what these artists want to talk about. I go for stuff that I think people really want to know, not your stock questions."

Although Koz's lengthy interviews are edited down into sound bites for the show, he is happy that the format's artists have a new forum to express their views. "Our channels to get our thoughts out are limited because we're not really in the mainstream of music," he says.

Despite the interview segments, at least one journalist believes the show's music-heavy format does not showcase nearly enough of Koz's warm, ebullient personality. This opinion is not lost on Koz, who, while happy with the show, would like to include "more of the artist stuff and behind the scenes" tidbits. Apparently, however, the affiliates are primarily interested in music, despite the fact that they could program that themselves.

"The network is a little concerned about making it too personality-driven because most of the stations they're trying to get it on are [not personality-driven]," Koz explains. "That's been one of the give and take things about the show. I'm proud of the show, but I would love there to be a chance to stretch out more and really do what I do. I feel very comfortable behind the microphone. As the show catches on, what I'm hoping will happen is that . . . more of that will be able to come."

Not all of the show's affiliates are adult alternative stations. Some AC outlets, like WEAT-FM West Palm Beach, Fla., are carrying it too, something Koz heartily endorses. "One of the things they're trying to do in cities that don't have NAC outlets is to go to AC stations, and I welcome that as much as possible," he says. "On so many AC stations the programmers are really scared to play instrumental music, but I've had a lot of success on AC radio with instrumental music."

Koz records the show weekly from his home in Sausalito, Calif., where be is also working on a new album, and he has been outfitted with portable equipment for recording the show when he's on the road. For Koz, hosting "Personal Notes" is a dream job that nicely complements his artistic side.

"I love playing tbe saxophone, making records, and playing concerts, but my manager and I have been looking for other outlets in the music business to let another side of me come out," he says. "This is perfect because it melds the music and personality."

PHYLLIS STARK

Ring, Cox Form Marketing Group

NEW YORK—Two Atlanta-based broadcast groups, Ring Radio and Cox Broadcasting Inc., have entered into a programming, marketing, and advertising sales alliance involving their local radio stations.

Ring Radio owns sports talk WCNN and R&B adult WALR. Cox owns N/T WSB-AM and AC WSB-FM and operates adult alternative WJZF.

The new alliance consists of two components. First, the two companies are creating a joint marketing venture to be known as the Atlanta Urban Radio Alliance, which will sell advertising time for WALR and WJZF. The new venture will be jointly owned and operated by the two companies. In addition, the companies have entered into a local marketing agreement involving WCNN, whose programming, marketing, and sales will be assumed by Cox.

Ring Radio is owned by Lew Dickey Jr., who also owns Stratford Research and WWWM-AM-FM Toledo, Ohio. Cox Broadcasting owns 12 other stations and operates two additional FMs.

PHYLLIS STARK

POWER RATIOS

(Continued from page 83)

the losing side with decreases of 25%, 13%, and 12%, respectively. Adult standards dipped 38%-13%.

In previous years, Miller Kaplan's Spanish format figures were issued with a disclaimer explaining that because the Spanish stations tracked in the study tended to be only the top stations in each market, the figures reflected a "halo factor" and were not as representative of the national picture as those of other formats. Now, Rivin says, the company has a more representative sample of Spanish stations, which is how he explains the latest study's 13% dip to just 48% of Spanish stations billing more than 100% of their share value in 1994.

As he did last year, Rivin blames country's drop from 84% to 72% on the glut of new country stations going up against established players. "Since some of these stations were emerging competitors against real heritage country stations in their markets, they were not able to instantly turn a 1.0 or greater power ratio," says Rivin.

Other formats posting losses in share value figures were full-service AC (88%-84%), oldies (83%-77%), N/T (68%-67%), and classical (30%-22%).

On the winning side were album rock (74%-80%), modern rock (44%-50%), top 40 (45%-52%), and R&B (36%-37%).

The power ratios are based on monthly polls of approximately 700 radio stations. The latest figures cover the Arbitron ratings periods from summer 1993 through spring 1994.

Westwood One Drops Urban Programs; Syndication Deals Heat Up Nationally

THERE'S LOTS OF NEWS this week on the syndication frontier, beginning with Westwood One. The network has dropped its urban programming, which consists of "The Countdown With Walt Love" and **Jamie Foster Brown**'s "Sister 11 Sister." Brown's show was quietly canceled six weeks ago. **Love**, however, is being allowed to stay on the network until he finds another syndicator.

WHTZ (Z100) New York's evening "Love Phones" show, already simulcast on **WMMS** Cleveland and **KRQT** Houston, is set to be syndicated nationally through an as-yet undetermined syndicator. **Steve Kingston**, Z100's VP/programming and operations, says he has been approached by several syndicators and at least 10 other stations interested in carrying the call-in sex talk show, and he hopes to have it up on the bird by Saturday (1).

Meanwhile, Superadio Network will begin national syndication of **WXKS-FM** (Kiss 108) Boston morning man **Matt Siegel**'s show April 4. The network has signed up three affiliates: **WWKX** Providence, R.I., **WKZS** Portland, Maine, and Kiss 108 sister station **WEDJ** Charlotte, N.C. A Saturday version of the show is in the works.

PROGRAMMING: WHERE'S WALDO?

Brad Waldo joins **WLTI** Detroit as PD replacing **Jeff Silvers**, who recently resigned. Waldo was PD at **KCMO-FM/KLTH** Kansas City, Mo.

Debbie Murray is upped from APD/MD to OM/PD at **KILT-FM** Houston, succeeding **Rick Candea**, who resigned last week (Billboard, March 25). Murray will continue to handle music duties for both KILT-FM and sister **KIKK-FM**.

Don Daniels joins **KQQL** Minneapolis as PD, replacing **Kevin Metheney**, who exits. Daniels arrives from **KXOA-AM-FM/KQPT** Sacramento, Calif.

Michael St. John has been named PD at **WKBQ** (Q104) St. Louis, replacing **Cruze**, now PD at **WABB-FM** Mobile, Ala. St. John was senior broadcast editor at trade magazine Hits.

KMLE Phoenix MD **Jeff Baird** (aka **Jeff Daniels**) has been named PD at sister station **KZDG** Denver, replacing **Bob Young**. Daniels has not been replaced at KMLE.

WMXN Norfolk, Va., flips from hot AC to adult alternative with the new calls **WJCD** (CD105). **Maxine Todd** remains PD. **WQCD** New York APD/MD **Steve Williams** is consulting.

Jeff Tyson has been named PD at **WMXQ** Birmingham, Ala., succeeding **Mark St. John**, now with Zapoleon Media Strategies. Tyson previously worked at **WBZZ** Pittsburgh.



by Phyllis Stark
with reporting by Eric Boehlert and Brett Atwood

After two days of reading the telephone book on the air, **WFBC-FM** Greenville, S.C., ended its stunt by flipping from oldies to mainstream top 40 as "B93.7." **Kris Abrams** remains PD and needs record service.

WSSL-AM Greenville, S.C., flips from a simulcast of country WSSL-FM to N/T as **WGVL**.

Country **WXKW** Allentown, Pa., is set to flip Monday (27) to adult standards as **WKAP**. It is now in a sales marketing agreement with crosstown **WAEB-AM-FM/WZZO**. Meanwhile, crosstown soft AC **WFMZ** has applied for the new calls **WKKT**.

WBTU Fort Wayne, Ind., PD **John Galow** exits for **KEEY** (K102) Minneapolis. No replacement has been named.

Former country outlet **KKCJ** Kansas City, Mo., continues its on-air stunting, most recently programming an all-polka format and using the positioner "the best polkas of the '60s, '70s, and '80s on 106.5 KKCJ." Still no word on what the *real* new format will be.

In consultant news, Pollack Media Group inks new client **KRQT** Houston. Consultant **Dennis Constantine** has ended his longtime association with **KBCO** Denver. SBR Radio Co. inks two new clients, **KTCJ/KTCZ** Minneapolis and **CKKQ** Victoria, British Columbia.

WILS-FM Lansing, Mich., flips from country to top 40 in the wake of crosstown **WVIC**'s flip from top 40 to country in early March. **WYCD** Detroit weekender **Casey Daniels** joins as MD.

KRKO Seattle flips from oldies to N/T.

WNOE-AM New Orleans, which had been simulcasting the country music of former sister station **WNOE-FM**, flips to religious with the new calls **WLNO** under new owner Communicom.

Country **WYXE** Nashville signs on at 1130 AM programming Branson Country Network's format.

WWSM Harrisburg, Pa., which had been silent, signs back on at 1510 AM programming classic country.

KRGO Fresno, Calif., flips from a simulcast of Spanish **KXEX** to R&B during the day and ethnic at night.

KLOK-FM (formerly **KSUR-FM**) Monterey, Calif., signs back on simulcasting regional Mexican sister station **KLOK-AM** San Jose, Calif. **KVRG-AM** Monterey (formerly **KSUR-AM**) also signs back on simulcasting sister Spanish hits station **KBRG** San Jose.

After a brief stint as an adult standards station, **WBBW** Youngstown, Ohio, flips to all-sports. Crosstown **WYFM** flips from hot AC to Westwood One's soft AC format.

Noncommercial **WAYL** Jacksonville, Fla., flips from contemporary Christian to Morningstar Radio Network's "High Country" format, and **Brad Barrett** joins "High Country" as evening host.

CALL LETTER CHANGES

KABL-FM San Francisco has changed calls to **KBGG**.

WKBQ-AM St. Louis changes calls to **KRAM**.

KCHT Phoenix changes calls to **KHTC**.

KBEA Kansas City, Mo., picks up the new calls **KCAZ** for its new children's radio format.

PEOPLE: MARINO RESURFACES

Former **KYLD/KYLZ** San Francisco APD **Mike Marino** has been named promotion director at crosstown **KYLD/KYLZ**, where he had been working as a swing jock for the last month.

WHKZ Columbia, S.C., MD/morning co-host **Zak Daniels** exits for mornings at **WNCD** Youngtown, Ohio. He has not been replaced; send T&Rs to PD **Jeff Roper**.

Denise Jordan-Walker joins **WVAZ** (V103) Chicago for afternoons from the same shift at crosstown **WNUA**. She replaces **Gino Jones**, who exited.

WABB-FM Mobile, Ala., night jock **Crash Connors** takes over as acting APD/MD in the wake of **Michael Stewart**'s move to **WMXZ** Fort Walton Beach, Fla.

Finally, we're very sorry to report the death of **WZGC** (Z93) Atlanta midday host **Red Noize**, 40, who passed away March 19 after a long, private bout with cancer. Noize, who had been at Z93 since 1991, previously worked at **WLAV** Grand Rapids, Mich., and Colorado Springs, Colo., stations **KILO** and **KIQQ/KIKX**. He is survived by his wife Rene, his father, and two sisters.

newsline...

BILL HOGAN exits his position as president of Westwood One Radio Networks to become president of Metromedia International Marketing. He has been replaced by Jeff Lawenda, who previously was senior VP of Cabin Fever Entertainment. Also, Bill Kreutz has been upped from manager/Midwest region to VP/affiliate relations at Westwood One Radio Formats. He succeeds Neil Sargent, now with TM Century.

WNYC-AM-FM New York has been sold for $20 million from New York City to the not-for-profit WNYC Foundation, a listeners group that will retain the stations' noncommercial formats. City officials had previously planned to sell the stations to a commercial operator, which could have raised considerably more money. As part of the deal, the foundation has agreed to assist and support the city's plan to sell off WNYC-TV to the private sector.

CRB BROADCASTING CORP. has changed its name to Commodore Media. The group operates seven FMs and six AMs in six markets.

WOPA CHICAGO has been sold from C1D Broadcasting Inc., to Heftel Broadcasting Corp. for an undisclosed price.



audio-nary

MODERN ROCK CONFRONTS 'DRY SPELL'

(Continued from page 1)

part, songs are passive, which is a danger point," he says.

All formats experience musical ebbs and flows, and a key to sustaining success is adjusting to musical downturns. But for modern rock, some of the format's newcomers have never had to deal with a drought. For instance, last year when grunge started to lose its grip on listeners, the pop/punk sounds of Green Day, Offspring, and others emerged and pumped new life into the format.

"It was a Godsend," says Brian Philips, PD at WNNX (99X) Atlanta, remembering the arrival of those records last spring. "You could feel [the excitement] in the air."

The Atlanta PD shares Gorman's concern about the current crop of players. He notes that many of the albums from format anchors—Live, Hole, Offspring, Green Day—were released nearly a year ago. Releases last fall by format veterans R.E.M., Nirvana, and Pearl Jam were the last albums to provide a significant boost.

Looking to the spring release schedule, Philips says, "We need something we can sink our teeth into." Commenting on two recent English contenders for format attention, he says the station "loves" Oasis, but that it has been a "real struggle" converting listeners, and that the "jury is still out" on whether PJ Harvey can grow into a format superstar.

"Everybody's been spoiled during the last three- to four-year period," says Pollack Media chairman Jeff Pollack, who senses the same creeping apprehension at modern rock. (For the record, not all programmers are distressed; Bill Gamble, PD at WKQX [Q101] Chicago sees "better product than ever" coming from labels.)

It's doubtful anxious modern rock programmers will get much sympathy from competitors. According to the latest Billboard/Arbitron national format ratings, modern rock just notched its seventh straight quarterly ratings increase (Billboard, March 25). And few suggest the bottom is in danger of falling out anytime soon. Rather, the debate centers on how to sustain growth and avoid mistakes made at other formats.

In its search for fresh sounds, modern rock has no shortage of eager applicants. Labels are flooding the suddenly lucrative format with a steady flow of product. In fact, a dizzying number of new acts have gotten a foot in the door at modern rock in the last few months, including the Murmurs, Dink, Portishead, Wolfgang Press, Ass Ponys, Flaming Lips, Magnapop, Compulsion, the Dambuilders, Sons Of Elvis, Love Spit Love, Frente!, God's Child, Lucas, Deadeye Dick, Whale, Our Lady Peace, Wax, and G. Love & Special Sauce. In most cases, they were unable to follow up their successful singles or haven't yet had time to deliver sophomore offerings. Ultimately, "none of them are going to lead us out of the mire," says Philips.

Embracing and developing new acts is key to any format's longevity. But as Gorman at WMMS points out, an overabundance of one-hit bands—acts that simply take up space on a playlist for 8-10 weeks without making a real impression on listeners—"could hurt the format."

Also causing alarm are the kind of singles being tapped for airplay. "As modern rock becomes more hit driven, there's less emphasis on artistic merit and more emphasis on reactive merits," says Tod Elmore, national director of alternative promotion at Atlantic. "You see more novelty-esque songs."

There are several newcomers who recently have broken through with top 10 modern rock hits, such as Bush, Sponge, and Better Than Ezra. While conceding a "certain facelessness" among the rookies, Philips at 99X is hopeful they can grow into format players. But WFNX Boston PD Kurt St. Thomas remains skeptical. "There's nothing terribly original about any of those bands . . . it's hard to tell them apart." The PD notes it has been almost a year since an act—specifically Green Day—generated what he calls genuine street reaction.

While declining to single out specific acts, Pollack agrees that a "formulaic sound for alternative rock," or "corporate alternative," is emerging. "We're finding an inordinate amount of sound-alike bands that have been released," he says. "There's a natural tendency [for labels] to sign bands that sound like successful groups that always exists. But how much is being released and being played is what concerns us."

Looking ahead, programmers in the format are particularly concerned about the summer music outlook. Last summer's ratings were extremely kind to modern rock, and Philips is not alone when he says the station banks on at least a one-point Arbitron jump each June through August. "Summer is our time, if the format doesn't work then, there's a problem," he says. "I'm already starting to feel it's time to down shift and really get [the station] into that summer rock mode. I just hope the records are there for me."

REPRINTS
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Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 46 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L WK.	2 WKS.	WKS. ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	14	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA 7 weeks at No. 1
(2)	4	2	16	LOVE WILL KEEP US ALIVE GEFFEN ALBUM CUT	◆ EAGLES
3	2	3	18	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	◆ MARTIN PAGE
4	3	4	22	YOU GOTTA BE 550 MUSIC 77651	◆ DES'REE
(5)	6	5	19	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
(6)	7	7	7	YOU GOT IT ARISTA 1 2795	◆ BONNIE RAITT
(7)	8	10	15	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
8	5	6	9	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
(9)	9	14	4	BELIEVE ROCKET 856 014/ISLAND	◆ ELTON JOHN
(10)	10	11	16	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
11	11	9	19	THE SWEETEST DAYS WING 861 120/MERCURY	◆ VANESSA WILLIAMS
12	14	13	18	MENTAL PICTURE SBK 58072/EMI	◆ JON SECADA
13	12	8	25	ALWAYS MERCURY 856 227	◆ BON JOVI
14	13	12	28	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
(15)	15	18	6	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
16	16	15	48	IF YOU GO SBK 58168/EMI	◆ JON SECADA
				★★★ AIRPOWER ★★★	
(17)	24	23	7	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
18	17	19	45	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
				★★★ AIRPOWER ★★★	
(19)	22	24	8	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
20	19	17	15	SUKIYAKI NEXT PLATEAU/LONDON 867 736/ISLAND	◆ 4 P M
21	21	21	8	HOW OIO I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
(22)	25	26	6	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
23	23	22	10	YOU OON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
24	20	20	19	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
(25)	26	31	5	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
(26)	35	34	5	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
(27)	27	32	6	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
(28)	36	36	3	NO MORE "I LOVE YOU'S" ARISTA 1 2804	◆ ANNIE LENNOX
(29)	33	35	5	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
30	29	27	12	ALWAYS AND FOREVER LV 7778/EPIC	◆ LUTHER VANDROSS
31	30	29	26	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
32	31	30	14	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
33	32	28	11	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
(34)	37	40	3	TOO BUSY THINKING... ATLANTIC ALBUM CUT	MANHATTAN TRANSFER/P. COLLINS
(35)	38	—	2	HAKUNA MATATA WALT DISNEY 60341	◆ JIMMY CLIFF FEATURING LEBO M
36	34	33	9	MISHALE METRO BLUE 58256/CAPITOL	◆ ANORU DONALOS
(37)	39	37	4	FOR YOUR LOVE MOTOWN 860 290	◆ STEVIE WONDER
38	40	39	24	PICTURE POSTCARDS FROM L.A. SBK 58185/EMI	◆ JOSHUA KADISON
				★★★ HOT SHOT DEBUT ★★★	
(39)	NEW ▶		1	IF YOU LOVE ME MJJ 77732/EPIC	◆ BROWNSTONE
(40)	NEW ▶		1	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	4	4	4	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
2	6	6	8	LUCKY ONE A&M 0724	◆ AMY GRANT
3	2	3	13	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
4	1	1	9	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
5	—	—	1	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
6	3	2	3	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
7	5	5	15	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
8	7	10	20	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
9	8	—	11	DON'T TURN AROUND ARISTA 1 2691	◆ ACE OF BASE
10	10	—	27	THE SIGN ARISTA 1 2653	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

'Diaries' Soundtrack Bows New P'Gram Imprint

■ BY TRUDI MILLER ROSENBLUM

The high-profile "Basketball Diaries" soundtrack provides an auspicious introduction to PolyGram Soundtracks, the newly launched division of PolyGram. The Los Angeles-based operation is headed by senior VP Jacquie Perryman, who was formerly VP of Arista Soundtracks.

At this point, the division is functioning as a facilitator and coordinator of soundtracks, rather than as a separate record label, says Perryman. The "Basketball Diaries" soundtrack will be released on PolyGram-owned Island Records; two other upcoming soundtracks, "French Kiss" and "Panther," will be Mercury releases.

"PolyGram has so many different labels, both international and American, and in-house film companies, and there was no central conduit from the record side to the film side," says Perryman. "It makes a lot of sense to have someone channeling all the possibilities to link the music catalogs and film."

Perryman, who reports to PolyGram president/CEO Alain Levy, will work closely with Dawn Soler, who has just been appointed to the new position of senior VP of music for PolyGram Filmed Entertainment. PFE is the parent company for film production companies Interscope Communications, Propaganda Films, Island Pictures, and U.K.-based Working Title Films. PFE also has three-year production pacts with Jodie Foster's Egg Pictures and Tim Robbins' Havoc Inc., and owns production companies in France, the Netherlands, and Hong Kong.

"Our brief is to maximize our great catalog as much as we can, and to make the filmmakers aware of all the music we have—and not just for PolyGram films; we'll be working with outside studios as well," says Perryman. "We'll also be looking for all good opportunities from the artist side, whether it be an artist writing a film score, having a cameo in a movie, or having a single tie-in." For example, Jon Bon Jovi will have a cameo appearance in the upcoming film "Moonlight And Valentino" from Working Title Films.

In putting together projects, Perryman says, "The goal is not to load the labels up with soundtracks, but just to pick the best [soundtrack opportunities], whether they be PolyGram film projects or from outside studios."

The three upcoming soundtracks each contain a mixture of PolyGram artists and those from outside labels. "We try to use PolyGram artists as much as possible, but the bottom line is to use the best music for the film. Sometimes you need to go outside," she says.

"Basketball Diaries" includes tracks by PJ Harvey, the Doors, the Posies, the Cult, Soundgarden, Flea of the Red Hot Chili Peppers, and Jim Carroll backed by Pearl Jam. The album will be released April 4, with the movie due for release April 21. (See story, page 10.)

"Panther," due in May from Working Title through Gramercy Pictures, will have a Mercury soundtrack out in May featuring Aretha Franklin, Warren G, Sounds Of Blackness, Tony Toni Toné, Blackstreet, Shanice, the Notorious B.I.G., and Coolio (Billboard, Feb. 11). The first single is "Freedom," by Sisters, a supergroup featuring 30 to 40 female R&B singers, including Vanessa Williams, TLC, Mary J. Blige, Salt-N-Pepa, Aaliyah, Karyn White, En Vogue, and Queen Latifah.



PERRYMAN

In addition to the "Panther" soundtrack, an album called "Pump Ya Fist: Hip-Hop Inspired By The Black Panthers" was released this month on PolyGram-distributed Avatar Records, featuring tracks by KRS-1, Chuck D., Kam, Speech of Arrested Development, Dredd Scott, and others (Billboard, Jan. 28).

"French Kiss" was produced by Working Title and is being distributed by Fox in the U.S. in May. The soundtrack, due in May on Mercury, features older tracks by Louis Armstrong, Ella Fitzgerald, and Van Morrison, with other tracks by French artists. "The director, Laurence Kasdan, wanted the feel of old French music. If people love the film, they'll love the whole ambience of the soundtrack," says Perryman.

Perryman is working on a soundtrack for "Mr. Holland's Opus," an Interscope film due in November through Disney. "It's a wonderful feel-good film that spans 40 years, so it will have incredible source music. Right now, I'm looking into the old catalog to see what we can use from that era," she says.

ISLAND FILM, ALBUM REVIVE 'DIARIES'

(Continued from page 10)

I did a die-hard period piece, I wasn't sure if kids would realize that this movie about another generation really did apply to them," says the director.

To that end, Kalvert says he and Heller worked with Carroll as well as Island's VP of soundtracks Danny Holloway and independent soundtrack supervisor Karyn Rachtman to seek out contemporary music that buzzed with a "lyrically poetic" edge consistent with Carroll's persona.

"We didn't set out to find a bunch of singles," Kalvert says. "We wanted the soundtrack to feel like the movie and still work as an album that's cohesive."

PJ Harvey's infectiously sinister Island single "Down By The Water," currently No. 2 with a bullet on Billboard's modern rock tracks chart, backs one particularly dark film sequence, while new tracks by Soundgarden and Flea of the Red Hot Chili Peppers were recorded specifically for the film and soundtrack. Green Apple Quickstep's "Dizzy," featured on the band's forthcoming Medicine release, "Reloaded," was inspired by Carroll's tale.

Island ships the full-length soundtrack album to album rock, alternative, album alternative, metal, and college radio outlets April 3. The album hits retail April 4.

"We have a veritable plethora of options because of the variety of music represented on the soundtrack," says Steve Leeds, VP of alternative and video promotion. The album also includes tracks by the Posies, the Cult, and the Doors.

Leeds notes the label's promotion plans include shipping a copy of Carroll's print version of "The Basketball Diaries" to some 350 radio tastemakers in mid-April.

"I always considered the book a ritual and rite of passage, like a modern-day 'Catcher In The Rye,' " Leeds says. "But we're finding most people don't know the book, and they need to be educated."

Penguin recently reprinted the book with cover art that depicts actor DiCaprio as he appears in the movie. In addition, the final page of the new edition is printed with an ad for the Island soundtrack, which includes an artist listing and a toll-free phone number so readers can order the album by mail.

Merchandising displays customized for "superstore" book chains, such as Barnes & Noble and Borders, will feature the book and album racked side by side. There are no plans to package the two items together, says Island's senior VP of marketing Matt Stringer.

In addition, Island has created an online page on the World Wide Web to chronicle Carroll's literary and musical output, as well as the development of the "Basketball Diaries" film and soundtrack.

The edgy score for the movie was written by Graeme Revell with Paul DiBartolo. The duo, which records under the band name Massive Internal Complications, also recorded the song "Strawberry Wine" for the soundtrack. Revell's film credits also include the scores to such movies as "The Crow" and "The Hand That Rocks The Cradle."

Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Top 40/Mainstream

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	10	**I KNOW** DIONNE FARRIS (COLUMBIA) 1 wk at No. 1
2	1	16	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
3	3	14	**WHEN I COME AROUND** GREEN DAY (REPRISE)
4	5	10	**STRONG ENOUGH** SHERYL CROW (A&M)
5	4	23	**NOLO MY HANO** HOOTIE & THE BLOWFISH (ATLANTIC)
6	6	30	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
7	7	29	**YOU GOTTA BE** DES'REE (550 MUSIC)
8	11	7	**RUN AWAY** REAL MCCOY (ARISTA)
9	12	9	**HOLD ON** JAMIE WALTERS (ATLANTIC)
10	10	9	**IF I WANTED TO** MELISSA ETHERIDGE (ISLAND)
11	9	15	**CREEP** TLC (LAFACE/ARISTA)
12	8	21	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
13	13	6	**I BELIEVE** BLESSID UNION OF SOULS (EMI)
14	16	10	**BETTER MAN** PEARL JAM (EPIC)
15	23	5	**I LIVE MY LIFE FOR YOU** FIREHOUSE (EPIC)
16	22	8	**IN THE HOUSE OF STONE AND LIGHT** MARTIN PAGE (MERCURY)
17	15	26	**ALWAYS** BON JOVI (MERCURY)
18	14	17	**YOU DON'T KNOW NOW IT FEELS** TOM PETTY (WARNER BROS.)
19	20	17	**GET READY FOR THIS** 2 UNLIMITED (RADIKAL/CRITIQUE)
20	18	19	**THE RHYTHM OF THE NIGHT** CORONA (EASTWEST/EEG)
21	19	20	**EVERY DAY OF THE WEEK** JADE (GIANT)
22	21	6	**COME BACK** LONDONBLAT (RADIOACTIVE/MCA)
23	17	21	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
24	40	2	**TELL ME WHEN** THE HUMAN LEAGUE (EASTWEST/EEG)
25	25	7	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
26	27	4	**THANK YOU** BOYZ II MEN (MOTOWN)
27	24	21	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
28	29	3	**LIGHTNING CRASHES** LIVE (RADIOACTIVE/MCA)
29	28	3	**BELIEVE** ELTON JOHN (ROCKET/ISLAND)
30	32	2	**CAN'T STOP LOVIN' YOU** VAN HALEN (WARNER BROS.)
31	30	8	**LOVE WILL KEEP US ALIVE** EAGLES (GEFFEN)
32	31	6	**EVERLASTING LOVE** GLORIA ESTEFAN (EPIC)
33	26	13	**BUDDY HOLLY** WEEZER (DGC/GEFFEN)
34	36	2	**COTTON EYE JOE** REDNEX (EAST WEST/EEG)
35	35	4	**ODE TO MY FAMILY** THE CRANBERRIES (ISLAND)
36	33	4	**SHE'S A RIVER** SIMPLE MINDS (VIRGIN)
37	NEW ▶		**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
38	37	23	**YOU WANT THIS** JANET JACKSON (VIRGIN)
39	38	5	**YOU GOT IT** BONNIE RAITT (ARISTA)
40	39	17	**MISHALE** ANDRU DONALDS (METRO BLUE/CAPITOL)

Top 40/Rhythm-Crossover

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	14	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA) 1 wk at No. 1
2	1	11	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
3	3	14	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
4	5	12	**BABY** BRANDY (ATLANTIC)
5	4	22	**CREEP** TLC (LAFACE/ARISTA)
6	7	8	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
7	13	5	**THIS IS NOW WE GO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
8	10	7	**THIS LIL' GAME WE PLAY** SUBWAY (FEATURING 702) (BIV 10)
9	6	16	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
10	9	13	**I'M GOIN' DOWN** MARY J. BLIGE (UPTOWN/MCA)
11	8	19	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
12	14	11	**RUN AWAY** REAL MCCOY (ARISTA)
13	11	25	**I WANNA BE DOWN** BRANDY (ATLANTIC)
14	15	11	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
15	16	11	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)
16	12	25	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
17	18	9	**MOVE IT LIKE THIS** K7 (TOMMY BOY)
18	17	6	**THANK YOU** BOYZ II MEN (MOTOWN)
19	24	5	**DREAM ABOUT YOU** STEVIE B (EMPORIA WEST/THUMP)
20	19	31	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
21	20	15	**CONSTANTLY** IMMATURE (MCA)
22	33	3	**I'D RATHER BE ALONE** IV XAMPLE (MCA)
23	27	6	**ASK OF YOU** RAPHAEL SAADIQ (EPIC SOUNDTRAX)
24	32	3	**I'LL BE AROUND** RAPPIN 4-TAY FEAT THE SPINNERS (CHRYSALIS)
25	25	6	**NEVER FIND SOMEONE LIKE YOU** KEITH MARTIN (RUFFHOUSE/COLUMBIA)
26	26	6	**WATERFALLS** TLC (LAFACE/ARISTA)
27	21	19	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
28	22	18	**I MISS YOU** N II U (ARISTA)
29	36	3	**DEAR MAMA** 2 PAC (INTERSCOPE)
30	23	24	**YOU WANT THIS** JANET JACKSON (VIRGIN)
31	31	7	**OADOY'S HOME** SPANISH FLY (UPTAIRS/WARNER BROS.)
32	29	11	**YOU GOTTA BE** DES'REE (550 MUSIC)
33	30	10	**FAT BOY** MAX A MILLION IS O.S./ZOO)
34	NEW ▶		**SHY GUY** DIANA KING (WORK)
35	40	2	**KEEP THEIR HEADS RINGIN'** DR. DRE (PRIORITY)
36	34	22	**EVERY DAY OF THE WEEK** JADE (GIANT)
37	35	18	**THE RHYTHM OF THE NIGHT** CORONA (EASTWEST/EEG)
38	NEW ▶		**CLOSE TO YOU** FUN FACTORY (CURB/EDEL)
39	38	5	**(SHE'S GOT) SKILLZ** ALL 4-ONE (BLITZ/ATLANTIC)
40	NEW ▶		**JOY** BLACKSTREET (INTERSCOPE)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on airbar chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.



PIONEER TOKIO HOT 100 NOT ONE HUNDRED

HITS! IN TOKIO

Week of March 12, 1995

① Sexy Girl / Snow
② Can't Stop Lovin' You / Van Halen
③ For Your Love / Stevie Wonder
④ Million Miles From Home / Keziah Jones
⑤ Change Of Heart / Wendy Matsn
⑥ Promise Me Nothing / Repercussions
⑦ Mishale / Andru Donalds
⑧ My Cherie / Sheena Easton
⑨ Murder Incorporated / Bruce Springsteen
⑩ Delicious / Shampoo
⑪ Dancing In The Moonlight / Baha Men
⑫ Love Will Keep Us Together / The James Taylor Quartet
⑬ The Sacrifice / Michael Nyman
⑭ Sending Love To Everyone / Narada Michael Walden
⑮ No More "I Love You's" / Annie Lennox
⑯ Sweetness / Michelle Gayle
⑰ Creep / TLC
⑱ Could It Be Forever / The Jazzmesters
⑲ The Sweetest Days / Vanessa Williams
⑳ Detroit / Whiteout
㉑ Let's Hang On / Manhattan Transfer
㉒ Never Can Say Goodbye / Pam Hall
㉓ This Cowboy Song / Sting
㉔ It's Too Late / Amer
㉕ Here To Stay / Pat Metheny Group
㉖ Colourblind / Luciana
㉗ If You Love Me / Brownstone
㉘ (Love) Undeniable / Robbie Danzie
㉙ Until You Come Back To Me / Paul Young
㉚ Take A Bow / Madonna
㉛ If I Only Knew / Tom Jones
㉜ Sukiyaki / 4 P.M.
㉝ Better Days Ahead / Tyrrel Corporation
㉞ Stillness In Time / Jamiroquai
㉟ Believe / Elton John
㊱ All I Wanna Do / Sheryl Crow
㊲ Everlasting Love / Gloria Estefan
㊳ I Belong To You / Toni Braxton
㊴ Dream Lover / Manhattan Transfer
㊵ Strong Enough / Sheryl Crow
㊶ Here Comes The Hotsteppar / Ini Kamoze
㊷ I Just Want To Hang Around You / Indie
㊸ Turn The Beat Around / Gloria Estefan
㊹ I Know / Dionne Farris
㊺ Technova (La Em Copecobenal / Tei Towa
㊻ Maicca / East End X Yuri
㊼ She's A River / Simple Minds
㊽ Mental Picture / Jon Secada
㊾ Dream Away / Babyface & Lisa Stansfield
㊿ Half The Man / Jamiroquai

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3FM J-WAVE

THE MODERN AGE

BY ERIC BOEHLERT

PIECING TOGETHER "Universal Heart-Beat" was an act of labor, says Juliana Hatfield, whose latest single climbs to No. 12 on the Modern Rock Tracks chart.

"The music happened really fast right before we made the record," Hatfield says. "[But] it took me a long time to write the words. I think it's just because the idea in the song is sort of like this existential, dream kind of idea. And it was just hard to express. I wasn't sure how to put the ideas across . . . It's just trying to make sense of sadness or whatever you want to call it. Trying to see it as something worthwhile rather than needless suffering. I'm like a depressed optimist."

The song, which reflects Hatfield's "usual state of mind: no pain, no gain," was prompted "last summer [when] I was reading this book and came across the phrase 'universal beart-beat,' and that seemed to really put a name on the idea that I was thinking about. When I get a title, it helps me."

Although Hatfield returned to the lyrics over many



"The best moment in life is when you know a song is done."—Juliana Hatfield

months, adding and subtracting words and phrases, she had no problem realizing when the song was complete. "It's just this feeling like when you've eaten a meal and you know when to stop eating; you're full and you're satisfied. It's an instinct; you feel really happy for a second. I really love [writing]. When I struggle over a song, I'm into it. I like working hard. I love tbe process. But I also love finishing a song. That's the best moment in life, when you know a song is done."

Musically, "My goal was to make ['Universal Heart-Beat'] really simple with just a few choice chords. So the basic song is just these three chords. And then when the chorus comes around, it's just one extra chord. And that's something I don't usually do. I usually, when the chorus comes around, [add] more chords. So for me it was really bold to have the chorus the same chords as the verse. Because I get scared of simplicity sometimes."

Billboard® FOR WEEK ENDING APRIL 1, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	5	8	**LIGHTNING CRASHES** THROWING COPPER	2 weeks at No 1 ◆ LIVE RADIOACTIVE/MCA
2	2	2	10	**GEL** "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
3	5	6	7	**CAN'T STOP LOVIN' YOU** BALANCE	◆ VAN HALEN WARNER BROS
4	3	3	17	**WHEN I COME AROUNO** DOOKIE	◆ GREEN DAY REPRISE
5	6	4	17	**YOU WRECK ME** WILDFLOWERS	◆ TOM PETTY WARNER BROS
6	4	1	17	**BETTER MAN** VITALOGY	PEARL JAM EPIC
7	7	7	8	**LOVE SPREAOS** SECOND COMING	◆ THE STONE ROSES GEFFEN
8	8	10	8	**EVERYTHING ZEN** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
9	11	13	15	**LET HER CRY** CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
10	13	16	20	**PLOWEO** ROTTING PINATA	◆ SPONGE WORK
11	9	8	10	**SHE'S A RIVER** GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MINDS VIRGIN
12	10	9	14	**GOT ME WRONG** CLERKS SOUNDTRACK	ALICE IN CHAINS COLUMBIA
13	18	20	6	**LIVE FOREVER** DEFINITELY MAYBE	◆ OASIS EPIC
14	15	15	5	**MURDER INCORPORATED** GREATEST HITS	◆ BRUCE SPRINGSTEEN COLUMBIA
				★★★ AIRPOWER ★★★	
15	22	32	3	**PRETTY PENNY** PURPLE	STONE TEMPLE PILOTS ATLANTIC
16	16	18	10	**GOTTA GET AWAY** SMASH	◆ OFFSPRING EPITAPH
17	20	22	6	**WHAT WOULO YOU SAY** UNDER THE TABLE AND DREAMING	◆ OAVE MATTHEWS BAND RCA
18	19	17	33	**INTERSTATE LOVE SONG** PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
19	14	11	12	**OON'T TELL ME (WHAT LOVE CAN DO)** BALANCE	◆ VAN HALEN WARNER BROS
10	12	12	10	**HIGH HEAD BLUES** AMORICA	◆ THE BLACK CROWES AMERICAN/REPRISE
				★★★ AIRPOWER ★★★	
21	24	24	4	**STAR 69** MONSTER	◆ R.E.M. WARNER BROS
				★★★ AIRPOWER ★★★	
22	23	23	11	**CORDUROY** VITALOGY	PEARL JAM EPIC
10	21	21	1	**BEGGARS & HANGERS-ON** IT'S FIVE O'CLOCK SOMEWHERE	◆ SLASH'S SNAKEPIT GEFFEN
24	25	25	6	**CLEAN MY WOUNDS** DELIVERANCE	◆ CORROSION OF CONFORMITY COLUMBIA
25	12	10	10	**THE MAN WHO SOLD THE WORLD** MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
26	35	—	2	**DANCING DAYS** ENCOMIUM A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
27	21	35	1	**MY HALLUCINATION** HALLUCINATION	SHAW/BLADES WARNER BROS.
28	35	—	2	**STARSEED** NAVEED	◆ OUR LADY PEACE RELATIVITY
29	NEW ▶		1	**RIVER OF DECEIT** ABOVE	◆ MAD SEASON COLUMBIA
30	NEW ▶		2	**I GO WILD** VOODOO LOUNGE	◆ ROLLING STONES VIRGIN
31	40	—	2	**THE OAY I TRIEO TO LIVE** SUPERUNKNOWN	◆ SOUNDGARDEN A&M
32	26	19	16	**BRIOGE** PROMISED LAND	◆ QUEENSRYCHE EMI
33	33	39	3	**A TOUT LE MONDE** YOUTHANASIA	◆ MEGAOETH CAPITOL
34	30	28	15	**UNGLUEO** PURPLE	STONE TEMPLE PILOTS ATLANTIC
35	36	40	3	**ALOT TO LOSE** BUST A NUT	TESLA GEFFEN
36	28	29	6	**UNOER THE GUN** MR. MOONLIGHT	FOREIGNER GENERAMA/RHYTHM SAFARI/PRIORITY
37	31	24	18	**BANG ANO BLAME** MONSTER	◆ R.E.M. WARNER BROS
38	38	—	2	**INFECTEO** STRANGER THAN FICTION	◆ BAO RELIGION ATLANTIC
39	32	30	22	**YOU OON'T KNOW HOW IT FEELS** WILDFLOWERS	◆ TOM PETTY WARNER BROS
40	NEW ▶		1	**NOT FOR YOU** VITALOGY	PEARL JAM EPIC

Billboard® FOR WEEK ENDING APRIL 1, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	10	**LIGHTNING CRASHES** THROWING COPPER	6 weeks at No. 1 ◆ LIVE RADIOACTIVE/MCA
2	2	4	6	**OOWN BY THE WATER** TO BRING YOU MY LOVE	◆ PJ HARVEY ISLAND
3	3	3	13	**LIVE FOREVER** DEFINITELY MAYBE	◆ OASIS EPIC
4	8	12	5	**GOOO** DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
5	5	8	9	**PLOWEO** ROTTING PINATA	◆ SPONGE WORK
6	4	2	17	**EVERYTHING ZEN** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
7	6	10	5	**CONNECTION** ELASTICA	◆ ELASTICA DGC/GEFFEN
8	9	9	7	**STAR 69** MONSTER	◆ R.E.M. WARNER BROS
9	10	5	18	**WHEN I COME AROUNO** DOOKIE	◆ GREEN OAY REPRISE
10	11	11	11	**HERE & NOW** MELROSE PLACE - THE MUSIC	◆ LETTERS TO CLEO GIANT
11	7	6	13	**THE MAN WHO SOLO THE WORLD** MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
12	17	—	2	**UNIVERSAL HEART-BEAT** ONLY EVERYTHING	◆ JULIANA HATFIELO MAMMOTH/ATLANTIC
13	12	7	15	**LOVE SPREAOS** SECOND COMING	◆ THE STONE ROSES GEFFEN
14	16	22	4	**SICK OF MYSELF** 100% FUN	◆ MATTHEW SWEET ZOO
15	15	14	18	**BETTER MAN** VITALOGY	PEARL JAM EPIC
16	21	23	7	**WHAT WOULO YOU SAY** UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
17	19	18	8	**NOW THEY'LL SLEEP** KING	◆ BELLY SIRE/REPRISE
18	24	26	6	**WONOERFUL** WONDERFUL	◆ ADAM ANT CAPITOL
19	20	19	17	**COROUROY** VITALOGY	PEARL JAM EPIC
20	13	13	11	**STRONG ENOUGH** TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
21	14	15	9	**GEL** "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
				★★★ AIRPOWER ★★★	
22	26	31	3	**STARSEED** NAVEED	◆ OUR LADY PEACE RELATIVITY
13	18	17	13	**ODE TO MY FAMILY** NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
24	25	20	6	**AGAINST THE 70'S** BALL-HOG OR TUG BOAT?	MIKE WATT COLUMBIA
29	12	21	12	**SALVATION** LET'S GO	◆ RANCID EPITAPH
20	23	16	16	**SOUR TIMES** DUMMY	◆ PORTISHEAD GO! DISCS/LONDON/ISLAND
27	31	31	6	**INFECTED** STRANGER THAN FICTION	◆ BAD RELIGION ATLANTIC
28	36	—	2	**LAST GOODBYE** GRACE	◆ JEFF BUCKLEY COLUMBIA
29	20	20	11	**SHE'S A RIVER** GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MINDS VIRGIN
30	32	30	9	**HOLO ON** FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN ARISTA
31	33	40	5	**VIOLET** LIVE THROUGH THIS	◆ HOLE DGC/GEFFEN
32	NEW ▶		1	**THE DAY I TRIED TO LIVE** SUPERUNKNOWN	◆ SOUNDGAROEN A&M
33	NEW ▶		1	**OANCING OAYS** ENCOMIUM A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
34	NEW ▶		1	**RIVER OF OECEIT** ABOVE	◆ MAD SEASON COLUMBIA
35	27	24	7	**O BABY** THE RAPTURE	◆ SIOUXSIE & THE BANSHEES GEFFEN
36	30	27	19	**GOTTA GET AWAY** SMASH	◆ OFFSPRING EPITAPH
37	NEW ▶		1	**RUN-AROUNO** FOUR	◆ BLUES TRAVELER A&M
38	28	25	13	**BRIGHT YELLOW GUN** UNIVERSITY	◆ THROWING MUSES SIRE/REPRISE
39	40	—	2	**CALIFORNIA** 13 UNLUCKY NUMBERS	◆ WAX SIDE 1/INTERSCOPE
40	39	36	22	**BUOOY HOLLY** WEEZER	◆ WEEZER DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	16	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WB) 7 wks at No. 1
2	3	20	**HOLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
3	2	28	**YOU GOTTA BE** DES'REE (550 MUSIC)
4	5	10	**STRONG ENOUGH** SHERYL CROW (A&M)
5	7	10	**I KNOW** DIONNE FARRIS (COLUMBIA)
6	6	17	**WHEN I COME AROUND** GREEN DAY (REPRISE)
7	4	22	**CREEP** TLC (LAFACE/ARISTA)
8	0	25	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
9	9	32	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
10	10	14	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
11	11	12	**RUN AWAY** REAL MCCOY (ARISTA)
12	12	14	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
13	15	17	**BETTER MAN** PEARL JAM (EPIC)
14	14	11	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
15	13	26	**ALWAYS** BON JOVI (MERCURY)
16	16	16	**IN THE HOUSE OF STONE AND LIGHT** MARTIN PAGE (MERCURY)
17	17	9	**LIGHTNING CRASHES** LIVE (RADIOACTIVE/MCA)
18	18	9	**IF I WANTED TO** MELISSA ETHERIDGE (ISLAND)
19	20	4	**BELIEVE** ELTON JOHN (ROCKET/ISLAND)
20	21	8	**EVERLASTING LOVE** GLORIA ESTEFAN (EPIC)
21	19	31	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
22	25	9	**BABY** BRANDY (ATLANTIC)
23	27	11	**I'M GOIN' DOWN** MARY J. BLIGE (UPTOWN/MCA)
24	23	29	**SUKIYAKI** 4 P.M. (INEXT PLATEAU/LONDON/ISLAND)
25	24	7	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
26	35	0	**HOLD ON** JAMIE WALTERS (ATLANTIC)
27	33	14	**LOVE WILL KEEP US ALIVE** EAGLES (GEFFEN)
28	34	5	**I BELIEVE** BLESSID UNION OF SOULS (EMI)
29	22	10	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)
30	42	4	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
31	26	22	**EVERY DAY OF THE WEEK** JADE (GIANT)
32	31	20	**THE RHYTHM OF THE NIGHT** CORONA (EASTWEST/EEG)
33	29	27	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
34	28	26	**I WANNA BE DOWN** BRANDY (ATLANTIC)
35	39	24	**GET READY FOR THIS** 2 UNLIMITED (RADIKAL/CRITIQUE)
36	32	6	**THANK YOU** BOYZ II MEN (MOTOWN)
37	30	18	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
38	45	6	**THIS LIL' GAME WE PLAY** SUBWAY (FEATURING 702) (B/V 10)
39	41	12	**LIVE FOREVER** OASIS (EPIC)
40	37	43	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
41	50	3	**I LIVE MY LIFE FOR YOU** FIREHOUSE (EPIC)
42	38	16	**YOU DON'T KNOW HOW IT FEELS** TOM PETTY (WARNER BROS.)
43	44	12	**EVERYTHING ZEN** BUSH (TRAUMA/INTERSCOPE)
44	48	11	**HOUSE OF LOVE** AMY GRANT WITH VINCE GILL (A&M)
45	49	7	**ODE TO MY FAMILY** THE CRANBERRIES (ISLAND)
46	36	6	**YOU GOT IT** BONNIE RAITT (ARISTA)
47	40	6	**COME BACK** LONDONBEAT (RADIOACTIVE/MCA)
48	53	5	**DREAM ABOUT YOU** STEVIE B (EMPORIA WEST/THUMP)
49	43	12	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
50	52	4	**GOOD** BETTER THAN EZRA (ELEKTRA/EEG)
51	47	19	**BUDDY HOLLY** WEEZER (DGC/GEFFEN)
52	51	7	**PLOWED** SPONGE (WORK)
53	56	9	**THE MAN WHO SOLD THE WORLD** NIRVANA (DGC/GEFFEN)
54	54	6	**DOWN BY THE WATER** PJ HARVEY (ISLAND)
55	69	2	**DEAR MAMA** 2 PAC (INTERSCOPE)
56	71	2	**TELL ME WHEN** THE HUMAN LEAGUE (EASTWEST/EEG)
57	60	4	**WATERFALLS** TLC (LAFACE/ARISTA)
58	59	3	**CONNECTION** ELASTICA (DGC/GEFFEN)
59	61	17	**MENTAL PICTURE** JON SECADA (SBK/EMI)
60	55	30	**INTERSTATE LOVE SONG** STONE TEMPLE PILOTS (ATLANTIC)
61	58	20	**THE SWEETEST DAYS** VANESSA WILLIAMS (WING/MERCURY)
62	57	16	**I MISS YOU** N II U (ARISTA)
63	65	3	**MOVE IT LIKE THIS** K7 (TOMMY BOY)
64	—	1	**WHAT WOULD YOU SAY** DAVE MATTHEWS BAND (RCA)
65	74	2	**I'D RATHER BE ALONE** IV XAMPLE (MCA)
66	—	1	**JOY** BLACKSTREET (INTERSCOPE)
67	64	19	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
68	62	21	**I ALONE** LIVE (RADIOACTIVE/MCA)
69	68	31	**SELF ESTEEM** OFFSPRING (EPITAPH)
70	—	1	**CAN'T STOP LOVIN' YOU** VAN HALEN (WARNER BROS.)
71	—	33	**BASKET CASE** GREEN DAY (REPRISE)
72	72	2	**HERE & NOW** LETTERS TO CLEO (GIANT)
73	—	12	**COROUROY** PEARL JAM (EPIC)
74	63	9	**GEL** COLLECTIVE SOUL (ATLANTIC)
75	66	14	**LOVE SPREADS** THE STONE ROSES (GEFFEN)

Records with the greatest gain. © 1995 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

1	1	38	**FOUND OUT ABDUT YOU** GIN BLOSSOMS (A&M)
2	—	1	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
3	2	3	**WILD NIGHT** JOHN MELLENCAMP (MERCURY)
4	3	2	**ALL I WANNA DO** SHERYL CROW (A&M)
5	4	17	**IF YOU GO** JON SECADA (SBK/EMI)
6	5	16	**MR. JONES** COUNTING CROWS (DGC/GEFFEN)
7	9	6	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
8	7	14	**COME TO MY WINDOW** MELISSA ETHERIDGE (ISLAND)
9	8	05	**TWD PRINCES** SPIN DOCTORS (EPIC)
10	6	2	**YOU WANT THIS** JANET JACKSON (VIRGIN)
11	10	17	**DON'T TURN AROUND** ACE OF BASE (ARISTA)
12	11	25	**THE SIGN** ACE OF BASE (ARISTA)
13	13	4	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)
14	21	10	**FAR BEHIND** CANDLEBOX (MAVERICK/SIRE/WARNER BROS.)
15	14	19	**SHINE** COLLECTIVE SOUL (ATLANTIC)
16	16	4	**SECRET** MADONNA (MAVERICK/SIRE/WARNER BROS.)
17	19	23	**PRAYER FOR THE DYING** SEAL (ZTT/SIRE/WARNER BROS.)
18	10	65	**HEY JEALOUSY** GIN BLOSSOMS (A&M)
19	15	7	**DECEMBER 1963** FOUR SEASONS (CURB)
20	12	22	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
21	17	30	**BABY I LOVE YOUR WAY** BIG MOUNTAIN (RCA)
22	24	22	**WHATTA MAN** SALT-N-PEPA/EN VOGUE (NEXT PEATEAU)
23	25	41	**ALL THAT SHE WANTS** ACE OF BASE (ARISTA)
24	—	42	**BECAUSE THE NIGHT** 10,000 MANIACS (ELEKTRA/EEG)
25	20	3	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

50 **100% PURE LOVE** (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP/Famous, ASCAP) HL
77 **1-LUV** (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
97 **ALWAYS AND FOREVER** (Rodsongs, ASCAP/Almo, ASCAP) WBM
22 **ALWAYS** (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
15 **ANOTHER NIGHT** (Copyright Control)
49 **ASS OF YOU (FROM HIGHER LEARNING)** (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba, BMI) HL
8 **BABY** (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasoul, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
74 **BANG AND BLAME** (Night Garden, BMI/Warner-Tamerlane, BMI) HL
33 **BEFORE I LET YOU GO** (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) HL/WBM
20 **BELIEVE** (William A Bong, PRS/Hansa, ASCAP/WB, ASCAP) HL
8 **BIG POPPA/WARNING** (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
54 **BROOKLYN ZOO** (Wu-Tang, BMI)
2 **CANDY RAIN** (EMI April, ASCAP/E-Z-Quz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
53 **CAN'T STOP LOVIN' YOU** (Yassup, ASCAP/WB, ASCAP)
75 **CLOSE TO YOU** (Big Ears, ASCAP)
70 **CONNECTION** (EMI, BMI/EMI Blackwood, BMI) HL
55 **CONSTANTLY** (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL
38 **COTTON EYE JOE** (Zomba, ASCAP) WBM
3 **CREEP** (EMI April, ASCAP/D.A.R.P., ASCAP) HL
24 **DEAR MAMA** (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
37 **DREAM ABOUT YOU/FUNKY MELODY** (B And It Is, BMI/Turkishman, BMI)
94 **DREAMER** (MCA, ASCAP) HL
29 **EVERLASTING LOVE** (Rising Sons, BMI/EMI Blackwood, BMI) HL
36 **EVERY DAY OF THE WEEK** (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM
59 **FAT BOY** (Tango Rose, ASCAP)
93 **FEEL SO HIGH** (Sony, BMI/Warner Chappell, ASCAP/WB, ASCAP)
47 **FOE THA LOVE OF $** (Ruthless Attack, ASCAP/Dolharz-N-Sense, BMI/D.J Yella, BMI)
96 **FOOLIN' AROUND** (Zomba, BMI) WBM
57 **FOR YOUR LOVE** (Steveland Morris, ASCAP) WBM
13 **FREAK LIKE ME** (Hanes Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI) HL
42 **GET DOWN** (Far Ya Ear, ASCAP/Justin Publishing Co. ASCAP/EMI, ASCAP/Bee Mo Easy, ASCAP) HL
71 **GET LIFTED** (Zomba, ASCAP/Illpoltc, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI) WBM
39 **GET READY FOR TRIS** (Any Kind Of Music, ASCAP/MCA, ASCAP) HL
45 **HERE COMES THE HOTSTEPPER (FROM READY TO WEAR)** (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI/9 Sounds, BMI) WBM
66 **HERE & NOW** (Rebecca Lula, ASCAP/Famous, ASCAP) HL
14 **HOLD MY HAND** (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
25 **HOLD ON** (Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL/WBM
41 **HOUSE OF LOVE** (Sony Cross Keys, ASCAP/Tree, BMI/Greenberg, BMI/Warneractive, BMI) WBM/HL
27 **I BELIEVE** (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
58 **I'D RATHER BE ALONE** (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
18 **IF I WANTED TO/LIKE THE WAY I DO** (MLE, ASCAP/Almo, ASCAP) WBM
12 **IF YOU LOVE ME** (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) ML/WBM
28 **IF YOU THINK YOU'RE LONELY NOW** (Abkco, BMI/Moreil, BMI)
11 **I KNOW** (Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
31 **I LIVE MY LIFE FOR YOU** (Sony, ASCAP/Wocka-Wocka, ASCAP) HL
58 **I'LL BE AROUND** (Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI)
40 **I MISS YOU** (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI) HL
35 **I'M THE ONLY ONE** (MLE, ASCAP/Almo, ASCAP) WBM
21 **IN THE HOUSE OF STONE AND LIGHT** (EMI Virgin, ASCAP/Martin Page, ASCAP) HL
48 **I WANNA BE DOWN** (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
79 **JOY** (Donril, ASCAP/Zomba, ASCAP/T Lucas, ASCAP/Mr. Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI)
95 **KEEPER OF THE STARS** (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrak, BMI)
19 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)** (Ain't Nothin' Goin' On But Fu-kin', ASCAP)
83 **KITTY KITTY** (Down Low, ASCAP/Drop Science, ASCAP)
64 **LET HER CRY** (Monica's Reluctance To Lob, ASCAP) HL
81 **LET'S GET IT ON** (Sony, ASCAP/Second Generation Rooney Tunes, BMI) HL
98 **LICK IT** (Tango Rose, ASCAP)
81 **MAD IZM** (Channel Live, ASCAP/American, ASCAP)
63 **MENTAL PICTURE** (Foreign Imported, BMI) WBM
90 **MISMALE** (WB, BMI/4 MW, ASCAP/Zomba, ASCAP) WBM
56 **MOVE IT LIKE THIS** (Third & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI/Zomba, BMI)
44 **MR. PERSONALITY** (Tango Rose, ASCAP)
67 **NEVER FIND SOMEONE LIKE YOU** (Famous, ASCAP/No Pain No Gain, ASCAP/Spinning Platinum, ASCAP) HL
52 **NO MORE I LOVE YOU'S** (Anxious, PRS/Careers-BMG, BMI) HL
10 **ON BENDED KNEE** (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
88 **PEOPLE DON'T BELIEVE** (N-The Water, ASCAP/EMI Blackwood, BMI/WB, ASCAP/Gangsta Boogie, ASCAP) WBM/HL
100 **PROMISE ME** (Play The Music, ASCAP/Victor F., ASCAP/Tony Casale, ASCAP)

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	13	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA) 3 wks at No. 1
2	2	11	**BIG POPPA/WARNING** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	7	5	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
4	3	4	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
5	4	8	**BABY** BRANDY (ATLANTIC)
6	12	3	**RUN AWAY** REAL MCCOY (ARISTA)
7	9	8	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
8	5	20	**CREEP** TLC (LAFACE/ARISTA)
9	11	2	**KEEP THEIN HEADS RINGIN'** DR. DRE (PRIORITY)
10	8	15	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
11	13	17	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
12	10	11	**THIS LIL' GAME WE PLAY** SUBWAY (B/V 10/MOTOWN)
13	14	13	**STRONG ENOUGH** SHERYL CROW (A&M)
14	6	4	**DEAR MAMA** 2 PAC (INTERSCOPE)
15	15	6	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
16	16	30	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
17	17	14	**GET DOWN** CRAIG MACK (BAD BOY/ARISTA)
18	19	20	**YOU GOTTA BE** DES'REE (550 MUSIC)
19	10	26	**SHORT DICK MAN** 20 FINGERS (ZOO)
20	20	6	**FOE THE LOVE OF $** BONE THUGS N HARMONY (RUTHLESS)
21	21	5	**THANK YOU** BOYZ II MEN (MOTOWN)
22	25	6	**I KNOW** DIONNE FARRIS (COLUMBIA)
23	23	40	**TOOTSEE ROLL** 69 BOYZ (RIP IT)
24	26	6	**BROOKLYN ZOO** OL' DIRTY BASTARD (ELEKTRA/EEG)
25	31	8	**THINK OF YOU** USHER (LAFACE/ARISTA)
26	22	23	**SUKIYAKI** 4 P.M. (INEXT PLATEAU/LONDON/ISLAND)
27	35	3	**BELIEVE** ELTON JOHN (ROCKET/ISLAND)
28	37	3	**COTTON EYE JOE** REDNEX (BARNYARD/JIVE)
29	—	1	**ASK OF YOU** RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
30	32	10	**MAD IZM** CHANNEL LIVE (CAPITOL)
31	28	16	**I MISS YOU** N II U (ARISTA)
32	34	10	**YOU DON'T KNOW HOW IT FEELS** TOM PETTY (WARNER BROS.)
33	27	19	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
34	24	19	**CONSTANTLY** IMMATURE (MCA)
35	29	24	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
36	44	4	**MR. PERSONALITY** GILLETTE (IS Q.S.) (ZOO)
37	30	5	**FOR YOUR LOVE** STEVIE WONDER (MOTOWN)
38	33	16	**THE RHYTHM OF THE NIGHT** CORONA (EASTWEST/EEG)
39	36	6	**SHOOK ONES PART II** MOBB DEEP (LOUDIPRIAH)
40	—	1	**PURPLE MEDLEY** PRINCE (WARNER BROS.)
41	38	26	**ALWAYS** BON JOVI (MERCURY)
42	67	2	**I BELIEVE** BLESSID UNION OF SOULS (EMI)
43	43	5	**GET LIFTED** KEITH MURRAY (JIVE)
44	49	3	**I LIVE MY LIFE FOR YOU** FIREHOUSE (EPIC)
45	42	4	**YOU GOT IT** BONNIE RAITT (ARISTA)
46	50	3	**IF I WANTED TO/LIKE THE WAY I DO** MELISSA ETHERIDGE (ISLAND)
47	39	6	**1-LUV** E-40 (FEATURING LEVITI) (JIVE)
48	57	9	**ROOEO** 95 SOUTH (RIP IT)
49	41	4	**PEOPLE DON'T BELIEVE** SCARFACE FEAT. ICE CUBE (RAP-A LOT)
50	70	2	**I'LL BE AROUND** RAPPIN' 4 TAY (CHRYSALIS/EMI)
51	40	12	**WHUTCHA WANT?** NINE (PROFILE)
52	47	4	**HOLD ON** JAMIE WALTERS (ATLANTIC)
53	56	9	**TOUR** CAPLETON (SIGNET/RAL)
54	48	6	**SHE DON'T USE JELLY** THE FLAMING LIPS (WARNER BROS.)
55	46	18	**KITTY KITTY** 69 BOYZ (RIP-IT)
56	52	19	**THE SWEETEST DAYS** VANESSA WILLIAMS (WING/MERCURY)
57	—	1	**KEEPER OF THE STARS** TRACY BYRD (MCA)
58	58	5	**LET'S GET IT ON** SHABBA RANKS (EPIC)
59	65	2	**SO HELP ME GIRL** JOE DIFFIE (EPIC STREET/EPIC)
60	51	30	**THUGGISH RUGGISH BONE** BONE THUGS N HARMONY (RUTHLESS)
61	53	11	**HOLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
62	54	3	**SITTIN' IN MY CAR** SLICK RICK (DEF JAM/RAL/ISLAND)
63	71	3	**LET HER CRY** HOOTIE & THE BLOWFISH (ATLANTIC)
64	63	3	**NO MORE "I LOVE YOU'S"** ANNIE LENNOX (ARISTA)
65	61	3	**IN THE HOUSE OF STONE AND LIGHT** MARTIN PAGE (MERCURY)
66	62	3	**DREAM ABDUT YOU/FUNKY MELODY** STEVIE B (EMPORIA WEST/THUMP)
67	73	9	**EVERLASTING LOVE** GLORIA ESTEFAN (EPIC)
68	55	10	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
69	—	1	**REFRIED DREAMS** TIM MCGRAW (CURB)
70	74	7	**FOR A CHANGE** NEAL MCCOY (ATLANTIC)
71	60	18	**FOOLIN' AROUND** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
72	45	10	**WOMAN TO WOMAN** JEWELL (DEATH ROW/INTERSCOPE)
73	66	3	**ANSWERING SERVICE** GERALD LEVERT (EASTWEST/EEG)
74	—	1	**I'D RATHER BE ALONE** IV XAMPLE (MCA)
75	68	9	**ISHE'S GOT) SKILLZ** ALL-4-ONE (BLITZ/ATLANTIC)

Records with the greatest gain. © 1995, Billboard/BPI Communications and SoundScan, Inc.

84 **PURPLE MEDLEY** (Controversy, ASCAP/WB, ASCAP)
4 **RED LIGHT SPECIAL** (Ecaf, BMI/Sony, BMI) HL
32 **THE RHYTHM OF THE NIGHT** (Gema, Sale/Warner U.K., Sale/Intersong, PRS) WBM
82 **ROOEO** (Downlow Quad, BMI/Drop Science, BMI)
78 **RUN-AROUND** (Blues Traveler, BMI/Irving, BMI) WBM
6 **RUN AWAY** (Copyright Control)
90 **SAFE + SOUND** (Protoons, ASCAP/Way 2 Quik, ASCAP/Kidadda, BMI/Off The Wall, BMI)
78 **SHE DON'T USE JELLY** (Lovely Sorts Of Death, BMI/EMI Blackwood, BMI) HL
72 **SHE'S A RIVER** (EMI Virgin, ASCAP) HL
62 **(SHE'S GOT) SKILLZ** (Songcase, BMI) WBM
73 **SHOOK ONES PART II** (Juvenile Hell, ASCAP)
48 **SHORT DICK MAN** (Tango Rose, ASCAP)
82 **SHY GUY (FROM BAD BOYS)** (Diana King, BMI/World Of Andy, ASCAP/W'NR, ASCAP/Kingsley Gardner Nation Of Soul, BMI)
87 **SOUR TIMES (NOBODY LOVES ME)** (Chrysalis, BMI/Ensign, BMI) WBM/HL
5 **STRONG ENOUGH** (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP/48/11, ASCAP) WBM
26 **SUBIYAKI** (Toshiba, BMI/EMI Blackwood, BMI/Beechwood, BMI) HL
43 **THE SWEETEST DAYS** (Spirit Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom, ASCAP/Famous, ASCAP) WBM/HL
1 **TAKE A BOW** (Ecaf, BMI/Sony, ASCAP/WB, ASCAP/Webo Girl, ASCAP) WBM/HL
51 **TELL ME WHEN** (MCA, ASCAP/EMI Virgin, ASCAP) HL
23 **THANK YOU** (Black Panther, BMI/Vanderpool, BMI/Ayman, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April, ASCAP/D.A.R.P., ASCAP) HL
60 **THINK OF YOU** (Chuck Life, ASCAP/Starvin, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man, ASCAP/WB, ASCAP) HL/WBM
7 **THIS IS HOW WE DO IT** (Mo' Swang, ASCAP/Op's, BMI/Def American, BMI)
17 **THIS LIL' GAME WE PLAY** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
88 **TOTAL ECLIPSE OF THE HEART** (EMI Virgin, BMI)
85 **YOUR** (Def American Songs, ASCAP)
66 **UNTIL THE END OF TIME** (Somerset, ASCAP/Stray Notes, ASCAP/EMI ASCAP/Acara, ASCAP) HL
99 **WHINEY, WHINEY (FROM DUMB AND DUMBER)** (With One Blood, ASCAP/Famous, ASCAP/David Rarner ASCAP/Jay Boy, BMI/Golden Rula Music, BMI) HL
85 **WHUTCHA WANT?** (Protoons, ASCAP/Pretty Helen, ASCAP/Lickshot Lyrics, ASCAP)
90 **WONDERFUL** (EMI, ASCAP/Colgems-EMI, ASCAP/Firstars, ASCAP/Almo, ASCAP)
30 **YOU DON'T KNOW HOW IT FEELS** (Gone Gator, ASCAP) WBM
34 **YOU GOT IT (FROM BOYS ON THE SIDE)** (Acuff-Rose, BMI/Gone Gator, ASCAP/EMI April, ASCAP) HL/WBM
10 **YOU GOTTA BE** (Sony, BMI) HL
91 **YOUR LOVING ARMS** (Warner Chappell, BMI)

Billboard HOT 100 SINGLES

FOR WEEK ENDING APRIL 1, 1995

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	16	**TAKE A BOW** ● 6 weeks at No. 1 BABYFACE,MADONNA,(BABYFACE,MADONNA)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18000/WARNER BROS
2	2	2	13	**CANDY RAIN** ● HEAVY D,POKE,RED HOT LOVER TONE (HEAVY D,T ROBINSON,J.C.OLIVER,S.BARNES)	◆ SOUL FOR REAL (C) (T) (X) UPTOWN 54906/MCA
4	3	3	76	**CREEP▲** D AUSTIN (D AUSTIN)	◆ TLC (C) (M) (T) (X) LAFACE 2-4082/ARISTA
4	4	6	6	**RED LIGHT SPECIAL** BABYFACE (BABYFACE)	◆ TLC (C) (M) (T) (V) (X) LAFACE 2-4097/ARISTA
5	6	2	14	**STRONG ENOUGH** B.BOTTRELL (S CROW,B BOTTRELL,D BAERWALD,K GILBERT,D RICKETTS,B MACLEOD)	◆ SHERYL CROW (C) (V) (X) A&M 0798
6	12	14	4	**RUN AWAY** FRESHLINE,THE BERMAN BROTHERS (J WIND,QUICKMIX,O JEGLITZA)	◆ REAL MCCOY (C) (D) (M) (T) (V) ARISTA 1-2809
7	12	20	6	**THIS IS HOW WE DO IT** D PIERCE,M.JORDAN (M.JORDAN,D PIERCE,R WALTERS)	◆ MONTELL JORDAN (C) (M) (T) PMP/RAL 851 468/ISLAND
6	6	4	9	**BABY▲** K.CROUCH (K CROUCH,K JONES,R PETTERSON)	◆ BRANDY (C) (T) (V) (X) ATLANTIC 87173
6	6	6	12	**BIG POPPA/WARNING** ● C.THOMPSON,SEAN COMBS,EASY MO BEE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA
10	7	9	31	**YOU GOTTA BE** A.INGRAM,DES'REE (DES'REE,A.INGRAM)	◆ DES'REE (C) (D) (V) 550 MUSIC 77651
11	14	13	10	**I KNOW** D.FARRIS,D.HARRIS,M.DAVIS,R.JACKSON (M.DAVIS,W.DUVALL)	◆ DIONNE FARRIS (C) (M) (X) COLUMBIA 77750
12	6	6	12	**IF YOU LOVE ME** ● D.HALL (G.CHAMBERS,N.GILBERT,D.HALL,E.SERMON,K.MADISON,P.SMITH)	◆ BROWNSTONE (C) (M) (T) (X) MJJ 77732/EPIC
13	14	14	3	**FREAK LIKE ME** MASS ORDER (E.HANES,M.VALENTINE,L.HILL)	◆ ADINA HOWARD (C) (T) (X) MECCA DON/EASTWEST 64484/EEG
14	16	12	26	**HOLD MY HAND** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) ATLANTIC 87230
15	14	14	32	**ANOTHER NIGHT▲** FRESHLINE,THE BERMAN BROTHERS (J.WINDING,QUICKMIX,O.JEGLITZA)	◆ REAL MCCOY (C) (D) (M) (T) ARISTA 1-2724
12	12	12	26	**ON BENDED KNEE▲** J JAM,T LEWIS (J HARRIS III,T LEWIS)	◆ BOYZ II MEN (C) (V) (X) MOTOWN 860 244
17	17	12	6	**THIS LIL' GAME WE PLAY** G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ SUBWAY (FEATURING 702) (C) (X) BIV 10 860 252/MOTOWN
18	12	12	7	**IF I WANTED TO/LIKE THE WAY I DO** M.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (V) (X) ISLAND 854 238
19	16	16	7	**KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")** DR.DRE (DR.DRE,S.SNEED,J-FLEX)	DR. DRE (C) (D) (T) PRIORITY 53188
20	24	24	4	**BELIEVE** G.PENNY,E.JOHN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) (X) ROCKET 856 014/ISLAND
21	22	17	16	**IN THE HOUSE OF STONE AND LIGHT** M.PAGE (M.PAGE)	◆ MARTIN PAGE (C) (D) MERCURY 858 940
22	20	12	76	**ALWAYS** ● P.COLLINS (J.BON JOVI)	◆ BON JOVI (C) (D) (V) (X) MERCURY 856 227
76	76	76	6	**THANK YOU** D.AUSTIN,BOYZ II MEN (M.S.MCCARY,N.MORRIS,W.MORRIS,S.STOCKMAN,D.AUSTIN)	◆ BOYZ II MEN (C) (T) (X) MOTOWN 860 274
76	76	76	4	**DEAR MAMA** T.PIZARRO (T.SHAKUR,T.PIZARRO)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98273
25	76	17	76	**HOLD ON** S.TYRELL (S.TYRELL,K.SAVIGAR,J.WALTERS,S.TYRELL)	◆ JAMIE WALTERS (C) ATLANTIC 87240
76	25	76	26	**SUKIYAKI** ● M.P.DESANTIS,L.MELILLO (H.NAKAMURA,R.EI)	◆ 4 P.M. (C) (V) (X) NEXT PLATEAU/LONDON 857 736/ISLAND
27	32	44	4	**I BELIEVE** EMOSIA (E.SLOAN,J.PENCE,EMOSIA)	◆ BLESSID UNION OF SOULS (C) EMI 58320
28	26	23	7	**IF YOU THINK YOU'RE LONELY NOW** J.MTUME (B.WOMACK,P.MOTTEN,R.GRIFFIN)	◆ K-CI HAILEY OF JODECI (C) MERCURY 856 572
29	31	27	10	**EVERLASTING LOVE** E.ESTEFAN,JR.,JORGE CASAS,L.DERMER (B.CASON,M.GAYDEN)	◆ GLORIA ESTEFAN (C) (T) (V) (X) EPIC 77756
30	29	28	18	**YOU DON'T KNOW HOW IT FEELS** R.RUBIN (T.PETTY)	◆ TOM PETTY (C) (D) (V) WARNER BROS. 18030
31	34	39	6	**I LIVE MY LIFE FOR YOU** R.NEVISON (LEVERTY,SNARE)	FIREHOUSE (C) EPIC 77812
32	28	29	21	**THE RHYTHM OF THE NIGHT** CHECCO,RAOUL TRAIN (E.BONTEMPI,A.GORDON,G.SPAGNA,M.GAFFEY,P.GLENISTER)	CORONA (C) (T) (X) EASTWEST 98192/EEG
33	30	24	24	**BEFORE I LET YOU GO** T.RILEY,T.RILEY,L.SYLVERS,M.RILEY,C.HANNIBAL,D.HOLLISTER,A.DICKEY)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
34	33	35	7	**YOU GOT IT (FROM "BOYS ON THE SIDE")** D.WAS (R.ORBISON,T.PETTY,J.LYNNE)	◆ BONNIE RAITT (C) (D) (V) ARISTA 1-2795
35	35	30	35	**I'M THE ONLY ONE** M.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 854 068
36	36	32	19	**EVERY DAY OF THE WEEK** R.JERALD,C.MILLS (A.ARMATO,R.JERALD,K.MILLER)	◆ JADE (C) GIANT 17988
37	42	51	8	**DREAM ABOUT YOU/FUNKY MELODY** STEVIE B,T.KATAS (T.KATAS,F.D'ALLESSANDRO,STEVIE B)	◆ STEVIE B (C) EMPORIA WEST 2205/THUMP
38	51	63	4	**COTTON EYE JOE** P.REINIZ (J.ERICSSON-OBAN,P.REINIZ)	◆ REDNEX (C) (T) (V) (X) BATTERY 46[illegible]/JIVE
39	45	46	29	**GET READY FOR THIS** P.AIDEN,P.DECOSTER (R.SLUNGARD,P.WILDE,J.P.DECOSTER)	◆ 2 UNLIMITED (C) (T) (X) RADIKAL 15545/CRITIQUE
40	37	31	18	**I MISS YOU** V.HERBERT (V.HERBERT,C.HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
41	41	43	19	**HOUSE OF LOVE** K.THOMAS (W.WILSON,K.GREENBERG,G.BARNHILL)	◆ AMY GRANT WITH VINCE GILL (C) (V) (X) A&M 0802
42	38	38	14	**GET DOWN** EASY MO BEE (C.MACK)	◆ CRAIG MACK (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA
43	39	36	21	**THE SWEETEST DAYS** K.THOMAS (W.WILLIAMS,J.LIND,P.GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 11[illegible]/MERCURY
44	52	58	5	**MR. PERSONALITY** 20 FINGERS (M.MOHR,C.BABIE)	◆ GILLETTE (C) (T) (X) S.O.S. 14209/200
45	44	37	29	**HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR")▲** S.REMI (I.KAMOZE,S.GIBBS,KENNER,EDMUNDO,A.KONLEY,K.NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
46	48	47	30	**SHORT DICK MAN** ● C.BABIE (M.MOHR,C.BABIE)	◆ 2D FINGERS FEATURING GILLETTE (C) (D) (M) (T) (X) S.O.S. 14194/200
47	46	41	6	**FOE THA LOVE OF $** YELLA,BONE,EAZY-E,YELLA)	◆ BONE THUGS N HARMONY FEATURING EAZY-E (C) (T) (X) RUTHLESS 5540/RELATIVITY
48	40	40	27	**I WANNA BE DOWN** ● K.CROUCH (K.CROUCH,K.JONES)	◆ BRANDY (C) (T) (V) (X) ATLANTIC 87225
				★ ★ ★ GREATEST GAINER/SALES ★ ★ ★	
49	90	—	2	**ASK OF YOU (FROM "HIGHER LEARNING")** R.SAADIQ (R.SAADIQ,T.RILEY,H.NAKAMURA,R.EI)	◆ RAPHAEL SAADIQ (C) (D) EPIC SOUNDTRAX 77862/550 MUSIC
50	17	48	76	**100% PURE LOVE** ● THE BASEMENT BOYS (C.WATERS,T.DOUGLAS,J.STEINHOUR,T.DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
				★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★	
51	63	—	2	**TELL ME WHEN** I.STANLEY,P.BECKETT,P.OAKEY)	◆ THE HUMAN LEAGUE (C) (T) EASTWEST 64443/EEG
52	59	61	2	**NO MORE "I LOVE YOU'S"** E.LIPSON (D.FREEMAN,J.HUGHES)	◆ ANNIE LENNOX (C) (D) (V) ARISTA 1-2804
53	76	—	7	**CAN'T STOP LOVIN' YOU** B.FAIRBAIRN,E.VAN HALEN,A.VAN HALEN,S.HAGAR,M.ANTHONY)	◆ VAN HALEN (C) (D) (V) WARNER BROS. 17909
54	54	55	9	**BROOKLYN ZOO** OL DIRTY BASTARD (R.JONES)	◆ OL DIRTY BASTARD (C) (T) (X) ELEKTRA 64477/EEG
55	76	34	73	**CONSTANTLY** I.PRINCE,D.PEARSON (I.PRINCE,D.PEARSON,J.POWELL,T.BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
56	57	73	9	**MOVE IT LIKE THIS** J.GARDNER,K7 (K7,J.GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 1033
57	53	59	9	**FOR YOUR LOVE** S.WONDER (S.WONDER)	◆ STEVIE WONDER (C) (V) (X) MOTOWN 860 290
58	68	11	3	**I'D RATHER BE ALONE** S.DUBIN,H.BOONE,L.MOORER III)	◆ IV XAMPLE (C) MCA 54992
59	66	—	2	**I'LL BE AROUND** FRANKY J.C.ESTABAN (A.FORTE,T.BELL,P.HURTT)	◆ RAPPIN' 4-TAY FEATURING THE SPINNERS (C) (T) (X) CHRYSALIS 58X3/EMI
60	76	12	7	**THINK OF YOU** SEAN COMBS,C.THOMPSON (THOMPSON,JONES,EVANS,RAYMOND,JEFFERY)	◆ USHER (C) (M) (T) (X) LAFACE 2-4094/ARISTA
76	68	54	9	**MAD IZM** KRIS-ONE,H.GREEN,V.MORGAN (KRIS-ONE)	◆ CHANNEL LIVE (C) (T) CAPITOL 58[illegible]
62	57	50	73	**(SHE'S GOT) SKILLZ** G.ST.CLAIR,T.O'BRIEN (G.ST.CLAIR,T.O'BRIEN)	◆ ALL-4-ONE (C) (T) (X) BLITZZ 87223/ATLANTIC
63	68	57	73	**MENTAL PICTURE** J.SECADA,E.ESTEFAN,JR. (J.SECADA,M.A.MOREJON)	◆ JON SECADA (C) (T) SBK 58[illegible]/EMI
64	76	76	2	**LET HER CRY** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) (X) ATLANTIC 87231
68	68	68	9	**TOUR** S.BROWN,DYNAMIK DUO (C.BAILEY,R.WALTERS)	CAPLETON (C) (T) SIGNET 162 RAL
66	76	76	3	**UNTIL THE END OF TIME** M.JONES,L.GRAHAM,M.JONES,L.GRAHAM,B.TURGON)	◆ FOREIGNER (C) (D) GENERAMA/RHYTHM SAFARI 53193 PRIORITY
67	57	72	9	**NEVER FIND SOMEONE LIKE YOU** M.SHARRON,D.SEMBELLO (M.SHARRON,D.SEMBELLO)	◆ KEITH MARTIN (C) (X) RUFFHOUSE 77813/COLUMBIA
68	83	—	2	**HERE & NOW** M.DENNEEN (LETTERS TO CLEO)	◆ LETTERS TO CLEO (C) (D) (V) GIANT 17913
69	68	11	9	**FAT BOY** 20 FINGERS (M.MOHR,J.FLORES,D.ESTEVEZ)	◆ MAX-A-MILLION (C) (M) (T) (X) S.O.S. 14215/200
70	20	—	2	**CONNECTION** M.WATERMAN,ELASTICA (J.FRISCHMANN)	◆ ELASTICA (C) GEFFEN 19385
71	71	71	5	**GET LIFTED** E.SERMON (K.MURRAY,E.SERMON,H.CASEY,R.FINCH)	◆ KEITH MURRAY (C) (T) (X) JIVE 42292
73	59	57	2	**SHE'S A RIVER** A.FORSEY,SIMPLE MINDS (J.KERR,C.BURCHILL)	◆ SIMPLE MINDS (C) (V) (X) VIRGIN 38467
73	62	68	9	**SHOOK ONES PART II** MOBB DEEP (K.MUCHITA,T.JOHNSON)	◆ MOBB DEEP (C) (T) (X) LOUD 64294/RCA
73	59	83	11	**BANG AND BLAME** S.LITT,R.E.M.,(B.BERRY,P.BUCK,M.MILLS,M.STIPE)	◆ R.E.M. (C) (D) (T) (V) (X) WARNER BROS. 17994
75	59	73	3	**CLOSE TO YOU** POSITIVE GROOVE (B.ARIS,R.KESSELBAUER,T.COTTURA,R.HARDISON)	FUN FACTORY (C) (T) (X) CURB-EDEL 76945
76	50	—	2	**RUN-AROUND** S.THOMPSON,M.BARBIERO (J.POPPER)	◆ BLUES TRAVELER (C) (X) A&M 0982
77	11	79	9	**1-LUV** STUDIO TON (E.STEVENS,M.WHITEMON,L.KING,D.CASH)	◆ E-40 (FEATURING LEVITI) (C) (T) SICK WID' IT 42269/JIVE
78	17	48	76	**SHE DON'T USE JELLY** THE FLAMING LIPS,K.CLEVERSLEY,(THE FLAMING LIPS)	◆ THE FLAMING LIPS (C) (V) (X) WARNER BROS. 18131
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
79	NEW ▶		1	**JOY** T.RILEY,T.RILEY,T.LUCAS,M.JACKSON,M.SMITH)	BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98164
80	73	67	17	**MISHALE** E.F.WHITE,A.DONALDS,E.F.WHITE)	◆ ANDRU DONALDS (C) METRO BLUE 58256/CAPITOL
81	82	87	4	**LET'S GET IT ON** M.ROONEY,M.MORALES (R.GORDON,M.RDONEY,M.MORALES)	◆ SHABBA RANKS (C) (T) (V) (X) EPIC STREET 77813/EPIC
82	87	84	8	**RODEO** THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 95 SOUTH (C) (M) (T) (X) RIP.IT 9511
83	78	69	17	**KITTY KITTY** THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP.IT 6921
84	NEW ▶		1	**PURPLE MEDLEY** PRINCE (PRINCE)	PRINCE (C) (D) (T) (V) (X) WARNER BROS. 17903
85	81	65	15	**WHUTCHA WANT?** R.LEWIS (D.REYES,R.LEWIS)	◆ NINE (C) (T) (X) PROFILE 5426
86	92	—	2	**LICK IT** 20 FINGERS (C.BABIE,M.MOHR)	◆ ROULA (C) (T) (X) S.O.S. 14214/200
87	79	70	8	**SOUR TIMES (NOBODY LOVES ME)** PORTISHEAD (BARROW,GIBBONS,UTLEY,SCHIFRIN,BROOKS,TURNER)	◆ PORTISHEAD (C) (T) (X) GO! DISCS/LONDON 857 816/ISLAND
88	NEW ▶		1	**TOTAL ECLIPSE OF THE HEART** J.SPRINGATE,STOCK,AITKEN (J.STEINMAN)	◆ NICKI FRENCH (C) (T) (X) CRITIQUE 15539
89	84	74	4	**PEOPLE DON'T BELIEVE** UNCLE EDDIE,B.JORDAN,M.DEAN,N.D.JOE (B.JORDAN,ICE CUBE)	◆ SCARFACE FEAT. ICE CUBE (C) (T) (X) RAP A LOT 38469/N00 TRYBE
90	NEW ▶		1	**WONDERFUL** D.TICKLE (A.ANT,M.PIRRONI,B.HAYES)	◆ ADAM ANT (C) CAPITOL 58239
91	NEW ▶		1	**YOUR LOVING ARMS** THE GRID,B.FIMBARTIN (B.R.MARTIN,D.HARROW)	BILLIE RAY MARTIN (C) (X) SIRE 6449/EEG
92	NEW ▶		1	**SHY GUY (FROM "BAD BOYS")** A.MARVEL (D.KING,A.MARVEL,R.GARDNER)	◆ DIANA KING (C) (M) (T) (X) WORK 77678
93	NEW ▶		1	**FEEL SO HIGH** A.INGRAM (DES'REE,M.GRAVES)	◆ DES'REE (C) (D) (V) 550 MUSIC 77693
94	97	90	10	**DREAMER** LIVIN' JOY (LIVIN' JOY)	◆ LIVIN' JOY (C) (M) (T) (X) MCA 55017
95	NEW ▶		1	**KEEPER OF THE STARS** T.BROWN (C.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
96	88	83	20	**FOOLIN' AROUND** R.KELLY (R.KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
97	94	88	17	**ALWAYS AND FOREVER** W.AFANASIEFF,R.TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (V) (X) LV 77735/EPIC
98	NEW ▶		1	**SAFE + SOUND** G.ONE,DJ QUIK (D.BLAKE,G.ARCHIE,S.OTIS)	◆ DJ QUIK (C) (T) PROFILE 5432
99	93	80	11	**WHINEY, WHINEY (FROM "DUMB AND DUMBER")** WILLI ONE BLOOD,(WILLI ONE BLOOD,H.MANCINI,R.DAVIES,C.RAMER)	◆ WILLI ONE BLOOD (C) (T) (V) (X) RCA 64265
100	85	68	15	**PROMISE ME** V.FRANCO (V.FRANCO,A.ESPINET)	LIL SUZY (C) (M) (T) (X) METROPOLITAN 301

◯ Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications

HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis

MADONNA'S "TAKE A BOW" (Maverick/Sire/Warner Bros.) slips in total points, but in airplay it holds an enormous lead and so it stays at No. 1 for a sixth week. "Candy Rain" by **Soul For Real** (Uptown/MCA) is still No. 1 in sales and continues narrowing "Bow's" overall point lead, so it may hit the top next week, but there is still a large gap between the two titles. Coming up fast and within striking distance of the top in two weeks are "Run Away" by **Real McCoy** (Arista) and "This Is How We Do It" by **Montell Jordan** (PMP/RAL/Island). The latter is the biggest point gainer on the entire chart.

THE SECOND-BIGGEST point gainer on the chart, and the biggest below the top 20, is "Ask Of You" by **Raphael Saadiq** (Epic Soundtrax/550). The single debuts at No. 29 in sales off its strong R&B airplay, winning the Greatest Gainer/Sales award, and skyrockets 41 places up the chart to No. 49. Four top 40/rhythm-crossover stations are giving it early top 10 airplay, including No. 4 at WJMH Greensboro, N.C., and WERQ Baltimore. The second-biggest gainer outside the top 20 is **Van Halen's** "Can't Stop Loving You" (Warner Bros.), which jumps 22 places to No. 53 on a combination of strong initial sales and strong airplay gains. So far, it's top 10 at five monitored stations, including No. 4 at WYCR York, Pa., and No. 8 at WXXX Burlington, Vt. Last week's Hot Shot Debut, "Tell Me When" by the **Human League** (EastWest/EEG), is this week's Greatest Gainer/Airplay winner at No. 51. It has early top 10 airplay at three monitored stations, including No. 4 at WEZB New Orleans.

AMONG THIS WEEK'S nine debuts is "Purple Medley" by **Prince** (Warner Bros.). It's taken from Prince's performance at the American Music Awards in January and is not available on any album. The single enters the Hot 100 at No. 84 with more than 95% of its points from sales—it has almost no top 40 airplay to date. Three artists make their Hot 100 bows. U.K. vocalist **Nicki French** enters the chart at No. 88 with a dance cover of the No. 1 hit by **Bonnie Tyler**, "Total Eclipse Of The Heart" (Critique). This new version went top five in the U.K. Early U.S. airplay includes No. 8 at WPXY Rochester, N.Y., and No. 9 at KZFM Corpus Christi, Texas. German artist **Billie Ray Martin** hits the Hot 100 at No. 91 with "Your Loving Arms" (Sire/EEG). "Arms" spent two weeks at No. 1 on the Dance Club Play chart and is breaking out of Miami (No. 6 at WPOW). Jamaican singer **Diana King** enters at No. 92 with "Shy Guy" on the new Work Group label. It's already top 10 at three monitored stations, including WHJX Jacksonville, Fla., and XHTZ (Z90) San Diego.

QUICK CUTS: **2Pac's** single "Dear Mama" (Interscope) takes a surprising dip, 19-24, on the Hot 100, while his album debuts at No. 1. There's a simple explanation: Although airplay is growing strongly, the initial sales explosion from the maxi-single configurations ran out of steam due to the limited number of maxi-singles available. The regular cassette single just hits stores this week, so look for another big sales spike next week and a likely turnaround back up on the Hot 100 . . . One record making a nice turnaround is "Get Ready For This" by **2 Unlimited** (Radikal/Critique). Fueled by No. 1 airplay at WFMF Baton Rouge, La., KRQQ Tucson, Ariz., and WIOQ Philadelphia—with a total of 15 top 10 radio reports—the single regains its bullet at No. 39 in its 29th week on the chart.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	5	**SO HELP ME GIRL** JOE DIFFIE (EPIC)
2	9	5	**COME ON** BARRY WHITE (A&M)
3	14	2	**NOW THEY'LL SLEEP** BELLY (SIRE/REPRISE)
4	1	5	**SITTIN' IN MY CAR** SLICK RICK (DEF JAM/RAL/ISLAND)
5	17	8	**OHH YEAH** ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
6	3	6	**IS IT ME?** MONTECO (FEATURING IMMATURE) (MCA)
7	—	1	**CAN'T YOU SEE** TOTAL FEAT. NOTORIOUS B.I.G. (TOMMY BOY)
8	18	2	**REFRIED DREAMS** TIM MCGRAW (CURB)
9	10	7	**FOR A CHANGE** NEAL MCCOY (ATLANTIC)
10	19	8	**DADDY'S HOME** SPANISH FLY (UPSTAIRS/WARNER BROS.)
11	7	4	**ANSWERING SERVICE** GERALD LEVERT (EASTWEST/EEG)
12	22	3	**BUBBA HYDE** DIAMOND RIO (ARISTA)
13	4	7	**REMEMBER WE** DA BUSH BABEES (REPRISE)
14	15	3	**DO WHAT U WANT** BLAK PANTA (TOMMY BOY)
15	11	9	**YOU CAN'T MAKE A HEART LOVE . . .** GEORGE STRAIT (MCA)
16	—	1	**CRAZY LOVE** BRIAN MCKNIGHT (MERCURY)
17	—	1	**LOVE THE ONE YOU'RE WITH** LUTHER VANDROSS (LV/EPIC)
18	13	3	**LET'S DO IT AGAIN** BLACKGIRL (KAPER/RCA)
19	—	1	**MOVE IT TO THE RHYTHM** TECHNOTRONIC FEATURING YA KID K (SBK)
20	—	1	**THINKIN' ABOUT YOU** TRISHA YEARWOOD (MCA)
21	—	2	**WHAT I'M AFTER** LORDS OF THE UNDERGROUND (PENDULUM)
22	—	7	**HOW I LOVE HIM** CYNTHIA (TOMMY BOY)
23	12	10	**WHY YOU WANNA PLAY ME OUT?** TRICIA COVINGTON (COLUMBIA)
24	21	2	**I LIKE** KUT KLOSE (KEJA/ELEKTRA/EEG)
25	—	1	**WHOSE SED HAVE YOUR BOOTS . . .** SHANIA TWAIN (MERCURY)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

CONCERT GIVES McCARTNEY A STAGE FOR FAB FIRSTS

(Continued from page 8)

"It's wild," McCartney said during a break. "I must admit, I hadn't thought of doing 'Lady Madonna' with a string quartet. Anything with a string quartet is completely turned on its head."

"Lady Madonna," with McCartney banging on the piano and the Brodskys ripping out the main riff on their fiddles, was a highlight. At McCartney's request, the Brodskys and Costello performed two pieces from their collaborative song cycle, "The Juliet Letters," as well as an arrangement of Brian Wilson's "God Only Knows." Costello and McCartney played duets of the Beatles' "One After 909" and their own collaboration "Mistress And Maid," which appeared on McCartney's "Off The Ground" album.

"It's the first time Elvis and I have played live," McCartney said. "We've written together, we made demos together, we've done a bit of recording together and always enjoyed it—but we've not actually played live together."

McCartney has become something of a one-man national endowment for the arts in Britain, where public funding for arts education is on the wane. John Burrows of the RCM's development council said that as recently as 10 years ago, 90% of the conservatory's operating costs were paid by the government. It is now down to 65%. The rest must come from charitable contributions and fundraisers. McCartney also has spearheaded the drive to turn his old high school, the Liverpool Institute, into an academy for the performing arts.

Costello pointed out the irony in playing for Prince Charles at the Palace to raise funds to compensate for government cutbacks, but said it's beside the point. "To be honest, when I was asked last year to play the Prince's Trust Concert I said, 'Maybe when it's a republic here I will.' But I don't mind. It's more important that the college keeps going, and if this helps, great. It's sort of ironic that untrained or half-trained musicians end up coming to help, but that's what we've got to in this country. If it takes picking the pockets of a few court people, so be it. If the Prince turns up and brings his pals along and they dig into their deep pockets, then they all go up in my estimation."

Prince Charles issued a statement that said, in part, "My great-great grandfather, King Edward VII, when Prince of Wales, had the vision to establish the Royal College of Music to promote the training of our young musicians. Without his ambition British music in this century would be much the poorer.

"Tonight we are taking his aim forward. The concert this evening is an intriguing mixture of musical styles and experience and one which I hope can demonstrate to all musicians that a career in music can have many facets."

The rehearsals were being recorded as backup in case something went wrong with the Palace performance, as well as for possible release as an album on EMI Classics. McCartney was noncommittal about releasing the program on CD. "We are recording it for radio," he said. "And it depends how it turns out. If everyone is so pleased with the performance that people are *clamoring* for it, then we'll think about releasing it."

There is more clamor for two new Beatles tracks, both recorded at McCartney's home studio from demos by the late John Lennon, with McCartney, George Harrison, and Ringo Starr augmenting their slain bandmate. The recordings are scheduled to be released in late 1995 by EMI in the U.K. and Capitol in the U.S. as part of the extensive "Beatles Anthology"—a video and audio set that will cover the history of the band. The first of the new songs, "Free As A Bird," was finished a year ago, the second—still untitled—last month.

McCartney said that he, Harrison, and Starr were reluctant to record as a trio without Lennon being represented.

"At the moment we haven't tried that," he said of recording with only the surviving Beatles. "It just seems more natural if John's there. It seems like a better idea. Even though we talked about it, when we actually got hold of the two John songs, *then* it was the Beatles. Then people can't say, 'Well, there's only three of you.' And they can't say, 'You should get Julian in,' or 'You should get Sean in.'

"This way we can say, 'Look, it is the Beatles. Whether you like it or not, even if it's done technically, it actually is the Beatles on record. There are four guys on that record—through the wonders of technology.

"We haven't actually taken it beyond that yet. We did the first track last February, we did the second track this February. As we were saying goodbye my engineer said, 'If we keep going for 12 years we'll have an album.' "

Bill Flanagan is editor of Musician.

EAZY-E'S ILLNESS PUSHES AIDS TO THE FOREGROUND

(Continued from page 10)

admitted to the hospital Feb. 24 with respiratory problems.

Ruthless, which has been distributed by Relativity since 1993, has a slate of releases on tap, including a two-CD Eazy-E album scheduled for fall.

Ruthless marketing and promotion VP Cassandra Ware says, "Eric has over 70 tracks already laid down. This project is different from what consumers might expect from Eazy-E."

Ware says Wright collaborated with a wide range of artists, including Guns N' Roses guitarist Slash and Zapp's Roger Troutman.

Even though the project is being described as more than just another gangsta-rap set, Ware says Eazy-E is "staying true to who he is as an artist."

In a statement read by his attorney Ron Sweeney at a press conference March 16 here, Wright announced that he had contracted the AIDS virus, adding, "This thing is real, and it doesn't discriminate."

The grim news regarding the 31-year-old rapper's health apparently has sent fans in search of his music.

Independent retailer George Daniels, owner of Chicago-based R&B retailer George's Music Room, says, "There's been a definite increase in his catalog sales, and we've had to do some re-ordering. This kind of reaction buying hasn't happened in years, not since the death of Marvin Gaye [in 1984]."

Sources at Priority Records, which manufactures and distributes the N.W.A. catalog—the rap act that Wright founded—say orders are up.

Though many of Wright's recordings were too explicit for airplay, he hosted a party-style radio program Saturday evenings on urban KKBT Los Angeles.

Bruce St. James, MD at top 40/rhythm crossover KPWR Los Angeles, says AIDS awareness among listeners has risen dramatically: "His announcement brought things home in the hip-hop community that this disease can strike anywhere. We've had artists on the air and people calling in and saying, 'Now I believe it. It really could happen to me.' "

Retailer Daniels also has noticed a response. "We've had a lot of people come into the store and express concern over Eazy and AIDS," he says. "It's real to them now."

Fellow rapper Luther Campbell puts it this way: "Eazy getting AIDS is as if a family member got it."

Wright is credited with developing the rap subgenre known as hardcore with his 1988 solo debut, "Eazy-Duz-It." The album peaked at No. 12 on the Top R&B Albums chart and was certified double platinum.

A year later, Wright's Ruthless label released the N.W.A. album "Straight Outta Compton." The group comprised Wright, Ice Cube, Dr. Dre, M.C. Ren, and Yella. The album rose to No. 37 on The Billboard 200 and was certified double platinum.

N.W.A.'s last album before folding was 1991's platinum-certified "Efil4zaggin," which reached No. 1 on The Billboard 200.

Wright's 1993 EP "It's On (Dr. Dre 187um) Killa" hit No. 1 on the Top R&B Albums chart and No. 5 on The Billboard 200.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING APRIL 1, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★		
1	NEW ▶		1	2PAC INTERSCOPE 92399*/AG (9.98/16.98) 1 week at No. 1	ME AGAINST THE WORLD	1
2	1	1	3	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
3	3	3	19	EAGLES ▲⁴ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
4	6	6	36	HOOTIE & THE BLOWFISH ▲⁷ ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW	4
5	2	14	42	SOUNDTRACK ▲⁷ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
6	5	2	29	BOYZ II MEN ▲⁷ MOTOWN 0323 (10.98/16.98)	II	1
7	3	4	55	SHERYL CROW ▲³ A&M 540126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB	3
8	7	3	14	GARTH BROOKS ▲⁵ LIBERTY 29689 (10.98/15.98)	THE HITS	1
9	9	9	47	LIVE ▲² RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	8
10	8	5	58	GREEN DAY ▲⁴ REPRISE 45529*/WARNER BROS. (9.98/15.98)	DOOKIE	2
11	NEW ▶		1	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
12	10	7	18	TLC ▲² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
13	NEW ▶		1	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
14	12	11	24	THE CRANBERRIES ▲² ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
15	11	10	8	VAN HALEN WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
16	14	13	44	OFFSPRING ▲¹ EPITAPH 86432* (8.98/14.98)	SMASH	4
17	13	12	16	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
18	16	15	17	PEARL JAM ▲³ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
19	15	17	78	MELISSA ETHERIDGE ▲³ ISLAND 848660 (10.98/15.98)	YES I AM	15
20	22	22	25	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
21	17	18	21	MADONNA ▲² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
				★ ★ ★ Greatest Gainer ★ ★ ★		
22	37	36	8	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
23	18	21	20	TOM PETTY ▲² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
24	NEW ▶		1	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
25	20	19	20	NIRVANA ▲³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
26	21	20	7	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
27	33	38	20	DES'REE ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'	27
28	19	16	4	DJ QUIK PROFILE 1462* (10.98/17.98)	SAFE + SOUND	14
29	25	27	52	TIM MCGRAW ▲¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
30	26	28	23	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
31	24	25	10	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98)	SIXTEEN STONE	24
32	31	44	24	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	31
33	27	23	21	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
34	28	31	36	BONE THUGS N HARMONY ▲² RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP (EP)	12
35	29	32	27	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
36	34	35	10	BROWNSTONE ● MJJ 67827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
37	23	29	3	VARIOUS ARTISTS WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
38	32	34	20	AEROSMITH ▲² GEFFEN 24716 (12.98/17.98)	BIG ONES	6
39	NEW ▶		1	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	39
40	40	33	24	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
41	38	47	32	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98)	YOU MIGHT BE A REDNECK IF...	38
42	44	49	25	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
43	42	41	22	BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
44	39	37	69	ACE OF BASE ▲⁷ ARISTA 18740 (9.98/15.98)	THE SIGN	1
45	30	24	32	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98)	WEEZER	16
46	57	51	22	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
47	50	66	41	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	47
48	35	30	8	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
49	46	42	5	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
50	60	65	55	YANNI ▲² PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
51	51	54	8	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
52	49	69	3	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	49
53	43	43	19	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
54	86	—	2	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
55	52	53	29	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98)	THE TRACTORS	19
56	53	52	37	SOUNDTRACK ▲³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
57	72	83	6	ALISON KRAUSS ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	57
58	53	77	8	OASIS EPIC 66431 (9.98 EQ/15.98)	DEFINITELY MAYBE	58
59	66	64	38	69 BOYZ RIP-IT 6901 (9.98/15.98)	NINETEEN NINETY QUAD	59
60	47	46	66	COUNTING CROWS ▲³ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	4
61	62	60	71	CANDLEBOX ▲¹ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98)	CANDLEBOX	7
62	36	26	6	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26
63	63	56	27	ANITA BAKER ▲² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
64	41	39	25	R.E.M. ▲³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
65	NEW ▶		1	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
66	58	52	41	STONE TEMPLE PILOTS ▲¹ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
67	55	40	3	PJ HARVEY ISLAND 524085 (10.98/15.98)	TO BRING YOU MY LOVE	40
68	67	61	22	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
69	54	55	54	SOUNDGARDEN ▲¹ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
70	48	184	38	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
71	56	57	54	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
72	77	74	8	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
73	45	45	24	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
74	70	72	18	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
75	79	84	54	THE MAVERICKS ▲ MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	54
76	69	70	38	ALAN JACKSON ▲² ARISTA 18759 (10.98/15.98)	WHO I AM	5
77	71	87	16	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98)	KIRK FRANKLIN AND THE FAMILY	71
78	78	81	34	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
79	65	58	22	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
80	68	78	17	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
81	73	71	122	KENNY G ▲⁴ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
82	88	94	7	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA	82
83	61	59	27	ERIC CLAPTON ▲⁷ DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
84	96	119	5	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98)	WILD SEED-WILD FLOWER	84
85	NEW ▶		1	NEW ORDER QWEST 45794/WARNER BROS. (10.98/15.98)	(THE BEST) OF NEW ORDER	85
86	75	79	41	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
87	84	85	19	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
88	92	90	38	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
89	81	80	49	ALL-4-ONE ▲² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
90	85	82	57	SARAH MCLACHLAN ▲ NETTWERK 18725 ARISTA (9.98/15.98)	FUMBLING TOWARDS ECSTASY	50
91	94	100	70	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
92	98	115	40	OAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
93	90	—	2	NINE PROFILE 1460* (10.98/16.98)	NINE LIVES	90
94	80	73	71	CELINE DION ▲⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
95	93	86	39	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
96	74	63	26	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
97	97	98	188	METALLICA ▲⁵ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
98	82	76	47	REBA MCENTIRE ▲² MCA 10994 (10.98/15.98)	READ MY MIND	2
				★ ★ ★ Heatseeker Impact ★ ★ ★		
99	112	121	10	WAOE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER	99
100	87	75	19	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
101	95	95	25	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
102	91	91	75	SALT-N-PEPA ▲¹ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
103	89	120	4	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98)	JAMIE WALTERS	89
104	108	111	25	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
105	103	102	41	WARREN G ▲² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
106	149	—	2	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
107	83	68	14	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
108	111	112	17	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

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VOL. 1 - MARCH 28
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GRAMERCY PICTURES

TommY BOY

Billboard 200 continued

FOR WEEK ENDING APRIL 1, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
109	101	103	8	**SUBWAY** (III) 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES 101
110	121	125	25	**SOUNDTRACK** ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC 17
111	76	67	11	**SOUNDTRACK** 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING 39
112	126	122	7	**RANCID** EMTA/PH 86434* (9.98/15.98)	LET'S GO 112
113	128	154	16	**BLUES TRAVELER** A&M 540265 (9.98/15.98)	FOUR 54
114	64	64	21	**TONY BENNETT** ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED 48
115	108	97	5	**THE STONE ROSES** GEFFEN 24503 (10.98/16.98)	SECOND COMING 47
116	100	—	2	**ERIC CLAPTON** POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON 100
117	110	109	60	**JOHN MICHAEL MONTGOMERY** ▲[1] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP 1
118	124	127	90	**THE CRANBERRIES** ▲[1] ISLAND S14156 (10.98 EQ/16.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 18
119	118	108	28	**GERALD LEVERT** ● EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON 18
120	104	96	10	**PORTISHEAD** GO! DISCS/LONDON 528553/ISLAND (10.98/15.98)	DUMMY 79
				★★★ PACESETTER ★★★	
121	183	—	2	**RICK TREVINO** COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT 121
122	117	93	15	**THE BEATLES** ▲[4] APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC 3
123	109	101	15	**VANESSA WILLIAMS** ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS 57
124	102	92	88	**TONI BRAXTON** ▲[5] LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON 1
125	116	117	19	**JIMMY PAGE & ROBERT PLANT** ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER 4
126	105	89	13	**SOUNDTRACK** RCA 66523 (9.98/15.98)	DUMB AND DUMBER 62
127	113	99	30	**AMY GRANT** ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE 13
128	NEW ▶		1	**LINDA RONSTADT** ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME 128
129	115	107	81	**MARIAH CAREY** ▲[4] COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
130	125	110	42	**SEAL** ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL 20
131	122	118	170	**PEARL JAM** ▲[4] EPIC 47857* (10.98 EQ/16.98)	TEN 2
132	127	132	176	**NIRVANA** ▲[7] DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND 1
133	NEW ▶		1	**ELASTICA** DGC 24728*/GEFFEN (10.98/16.98)	ELASTICA 133
134	114	88	11	**SOUNDTRACK** SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 63
135	107	104	3	**CHRISTOPHER WILLIAMS** GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN 104
136	152	158	4	**FOREIGNER** GENERAMA/RHYTHM SAFARI 53961/PRIORITY (10.98/17.98)	MR. MOONLIGHT 136
137	133	126	6	**SIMPLE MINDS** VIRGIN 39922 (10.98/15.98)	GOOD NEWS FROM THE NEXT WORLD 87
138	119	106	32	**IMMATURE** ● MCA 11068 (9.98/15.98)	PLAYTYME IS OVER 88
139	143	150	22	**DIAMOND RIO** ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER 100
140	123	114	23	**THUG LIFE** INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I 42
141	167	197	3	**SHANIA TWAIN** MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME 141
142	120	113	4	**CRIME BOSS** SUAVE 3* (9.98/15.98)	ALL IN THE GAME 113
143	138	149	26	**TRACY LAWRENCE** ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW 28
144	145	140	21	**VARIOUS ARTISTS** ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1 79
145	140	147	213	**ENIGMA** ▲[2] CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
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AWARDS SHOWS PUSH SALES DESPITE DECLINING RATINGS

(Continued from page 10)

Yates, president of the contemporary Christian music-video network Z Music Television.

"The awards format is one of the only vehicles that exists to get [artists of various genres] together on one show," Yates says.

And for a niche industry such as contemporary Christian music, any exposure via mainstream or genre-specific awards telecasts, such as the Gospel Music Assn.'s April 27 Dove Awards, is a boon to business, he says.

"The Dove Awards help us to change people's perception of gospel and Christian music," he says, noting that his own 24-hour cable network may initiate video music awards in the future.

Unfortunately, viewers seem less compelled than ever to tune in to the vast slate of music awards shows now available. Network television executives blame the cyclical nature of the music industry and say poor ratings in 1994, and so far in 1995, reflect a talent pool that cannot command huge numbers.

"It's a real problem if you don't have many TV-friendly acts in a year," says Bob Bain, VP of specials at Fox Broadcasting Co., which telecasts the Billboard Music Awards. The 1994 show featured live performances by Offspring, Tom Jones, and R. Kelly. "Last year we had no Whitney Houston, no Garth Brooks, and they are real draws to an awards show."

But music industry executives suggest the responsibility lies with the awards show producers, who must better utilize the talent that does emerge each year.

"I wish they would ask me to direct," says Warner Bros.' Rosenberg, who then concedes: "You know, it's the cool thing to knock all these awards shows. But you have to realize they are on in prime time, they have sponsors, and they have to keep things contained."

Ironically, it is artists such as Rosenberg's client Madonna who often push the edge of the "contained" envelope in the quest to entertain viewers and score ratings. But even an uncharacteristically sedate performance, such as Madonna's turn on the American Music Awards Jan. 30, incited a 19% sales increase on her Maverick/Sire/Warner Bros. album "Bedtime Stories."

"Madonna likes to be entertained herself," says Rosenberg, of the artist's notorious use of crotch-grabbing, skirt-hiking live antics. "She doesn't want to just do something expected or regular. She'll dress up in a different costume or change the song around. That's what she does really well. Maybe some of the other artists who perform don't want to take those chances."

Similarly, a megastar like Garth Brooks is a coveted addition to any awards telecast. His reputation as an artist who brings something new and dynamic to an event makes him attractive to talent bookers, says Cathy Gurley, VP of creative services at Liberty Records.

"Garth is very particular as to which shows he can do," Gurley says, simply because of the sheer effort required to launch each performance. "You really need to be sure that the show is being produced and directed by someone who understands your artist and what [the artist is] doing so it's presented correctly."

Brooks' next television gig is the May 10 Academy of Country Music Awards on NBC. "He's planning a very, very exciting performance, and based on his track record, it's going to be something big," says Gurley. "That's what makes him exciting to viewers; that's what they connect with."

Based on the sheer number of awards show performances logged in recent months by Etheridge, it's clear viewers connect with no-frills, straight-ahead rockers as well. Etheridge's schedule has included appearances on the 1994 VH1 Honors, the 1994 Billboard Music Awards, and the 1995 Grammy Awards.

Publicist Schock notes that "if an awards show wants Melissa, generally she'll do it." And as the requests multiply with new shows on the horizon, Schock says she thoroughly researches each request. "If I've never heard of [a show], I won't do it," she says. And if a show presses for exclusivity, she says, "we don't play that game."

For the most part, Etheridge is motivated to appear on an awards telecast out of mere "politeness," says Schock. "If she's nominated, it's respectful to show up."

And profitable. Etheridge posted a 17% increase in album sales, according to data provided by SoundScan, following her March 1 performance on the Grammys.

Schock also says she is mindful not to overexpose Etheridge. "If I book her on everything I can, I might lose momentum," she admits.

At the same time, the shows themselves may suffer by booking the same artists repeatedly, adds Liberty's Gurley. But while some network executives and producers push for exclusive bookings, artists of Brooks' stature call their own shots.

"People are going to want to see certain performers," she says, "but what artists and managers need to keep in mind is that TV needs to be used properly as an art development tool and not just as a radio station with pictures. We have to allow the producers and directors to do an exciting show that will keep people tuned in."

Therein lies the key dilemma facing everyone with a stake in televised music awards shows. Hard rock/spoken word performer Henry Rollins says if he were tapped to direct an awards telecast like the Grammys, the slate of performers might include the volatile Courtney Love or the outrageous Nine Inch Nails.

"The ratings would improve if some interesting bands were playing," says Rollins, whose own band performed its track "Liar" on the 1995 Grammy telecast. But Rollins is realistic about the prospect for future telecasts.

"I have found a lot of these shows are not really where America is at; it's where some pocket of elite voters is at," he says. "The problem is you've got all these people [behind the scenes] who are afraid of getting fired by people who are afraid of getting fired."

The artist sounds incredulous that he was even invited to perform during the recent Grammy Awards ceremony. "A band like us never appears on a show like the Grammys," he says. "We figured it'd be fun, and we might wake everyone up."

Compelling performances are the key to captivating the audience of the annual Country Music Assn. Awards, set for Oct. 4 on CBS, says CMA executive director Ed Benson. The 1994 program featured 22 live acts, with only 12 awards presentations.

"Our audience research shows people want to see music, music, music," says Benson of the telecast, which debuted in 1968. "That's what holds the viewers."

TV'S AWARD SHOWS: THE ENDLESS SEASON

Here is a partial listing of music awards shows televised in the U.S. this year. (Exact dates given where available.)

AIRDATE	SHOW	PRESENTER	NETWORK
Jan. 30	American Music Awards	Dick Clark Productions	ABC
March 1	Grammy Awards	NARAS	CBS
March 13	Soul Train Music Awards	Don Cornelius Productions	Syndicated
April 1	Brit Awards	Initial Film & TV	ABC
April 27	Dova Awards	Gospel Music Assn.	The Family Channel
May 10	Academy Of Country Music Awards	Academy Of Country Music	NBC
June 5	TNN Music City News Country Awards	TNN	TNN
June	VH1 Honors	Kan Ehrlich	VH1
Sept. 7	MTV Video Music Awards	MTV	MTV
Oct. 4	Country Music Awards	Country Music Assn.	CBS
November	America's Christian Music Awards	Steve Gilreath Productions	The Family Channel
Dec. 6	Billboard Music Awards	Billboard Entertainment Marketing Group	Fox

Finalists For Billboard's 1995 Billie Awards

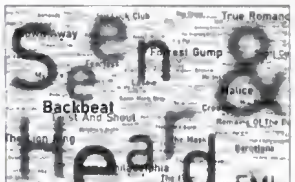
Here are the finalists for Billboard's 1995 International Billie Awards. The winners will be announced at an April 20 awards ceremony at the Supper Club in New York. *(See story, page 6.)*

MUSIC

Special Packaging: Boingo, "Boingo" special package, Warner Bros. Records; "The Music Behind The Magic," Walt Disney Records; R.E.M., "Monster" special CD package, Warner Bros. Records; "Rhino's Famous Sweet Sixteen Sampler," Rhino Records; Sarah McLachlan book, Arista Creative.

Outdoor: America Now poster, IDE GmbH/Marlboro Music; "Coolio: It Takes A Thief," Tommy Boy Music; M.O.P. To The Death, Select Records; MTV Party To Go 6, Tommy Boy Music; TLC bus ad, Arista Creative.

Consumer Print: The Beatles, "Live At The BBC," Capitol Records Advertising Dept.; The Chant Remains The Same, Eternal Chant, Atlantic Records; Deaf, Dumb, And Blind, Alternative Multi, Atlantic Records; This Is Not A Rock . . . It's A Sonic Boom, Sony Music Creative Services; Hole, "Live Through This," Geffen Records.



EMI Music Publishing's trade print art for its "Seen & Heard" campaign.

Trade Print: Barenaked Ladies, "Maybe You Should Drive," Warner Bros. Records; Crosby, Stills & Nash, Voices of Generations, Atlantic Records; Elvis Costello, "Brutal Youth" back cover Billboard ad, Warner Bros. Records; Johnny Cash, "American Recordings," American Recordings; Neil Young back cover Billboard ad, Warner Bros. Records; A Pretty Good Year, Capitol Records Advertising Dept.

Point-Of-Purchase: Alternative Marketing Fall Display Contest Poster, Warner Bros. Records; Jingle Cats, "Here Comes Santa Claws" standee, Jingle Cats Music; "The Lion King" floor display, Walt Disney Records; R.E.M., "Monster" merchandise display, Warner Bros. Records; Salute Black Future calendar, Sony Music; Sophie B. Hawkins, Whaler poster, Sony Music.

Standard Packaging-Album Covers: "Coolio: It Takes A Thief," Tommy Boy Music; Don Grusin, "Bansna Fish," GRP Records; Keb, "Mo," Sony Music; Pet Shop Boys, "Very," EMI Records; the Tractors, Arista Creative.

TV Commercials: "Sabotoge," Capitol Records Advertising Dept.; "Live At the BBC," Capitol Records Advertising Dept.; "Love Is Strong," Anheuser-Busch Inc.; "Mickey Unwrapped" direct response ad, Walt Disney Records; Willie Nelson, "Healing Hands Of Time," EMI Records.

Radio Commercials: "Counting Crows," O'Connor O'Sullivan Ltd., Geffen Records; "St. Johnny," O'Connor O'Sullivan Ltd., Geffen Records; "Beck," O'Connor O'Sullivan Ltd., Geffen Records; "Airheads," Arista Creative; Tony Bennett, "Steppin' Out," Sony Music.

MUSIC PUBLISHING

Trade Print: Big Year, EMI Music Publishing; Emerging Technologies, EMI Music Publishing; Fabric ad, peermusic; Salt-N-Pepa image ad, Public Sector Solutions; Seen & Heard, EMI Music Publishing.

HOME VIDEO

Point-Of-Purchase: "Above The Rim" basketball hoop display, New Line Home Video; the Flintmobile, Turner Home Entertainment; "The Return Of Jafar," Buena Vista Home Video; "Speed," Fox Video; "True Lies," FoxVideo.



Warner Bros.' point-of-purchase display for R.E.M's "Monster."

Standard Packaging: "The Mask," New Line Home Video; "The Native Americans," Turner Home Entertainment; "The Scent Of Green Papaya," Columbia TriStar Home Video; "Visions Of Light," CBS/FoxVideo/Parham Santana; "Wolf," Columbia TriStar Home Video.

Consumer Print: "The Return Of Jafar" kids' ad, Buena Vista Home Video; "The Making Of Snow White" special insert booklet, Walt Disney Co. International Home Video; "The Fox And The Hound," Buena Vista Home Video; "Return Of Jafar" moms' ad, Buena Vista Home Video; "An Affair To Remember," FoxVideo.

Trade Print: "Geronimo," Columbia TriStar Home Video; "The Remains Of The Day," Columbia TriStar Home Video; "The Scent Of Green Papaya," Columbia TriStar Home Video; "Baby's Day Out," FoxVideo; "Wolf," Columbia TriStar Home Video.

Special Packaging: "Gettysburg," Turner Home Entertainment; "Tim Burton's The Nightmare Before Christmas" deluxe CAV laserdisc edition, Shorewood Packaging; "My Fair Lady," CBS Video; "Snow White And The Seven Dwarfs," Buena Vista Home Video; "Zorro" series (international), the Walt Disney Co. International Home Video.

TV Commercials: "Time-Life Video Alfred Hitchcock Collection," Videa; "Snow White," Buena Vista Home Video; "Johnny Carson Collection," Buena Vista Home Video; "Like Water For Chocolate," Buena Vista Home Video; "What's Love Got To Do With It," Buena Vista Home Video.

MUSIC VIDEO

Trade Print: VH1 Honors program book, VH1; VH1 Honors business paper series, VH1; Video Music Awards program guide, MTV.

RETAIL

Consumer Print: Harmony of the Holidays circular, National Record Mart; "Jurassic Park," Wherehouse Entertainment Inc.; Levi's, Virgin Megastore Spain; Rose, Virgin Megastore Spain; Underwear, D'Arcy Masius Benton & Bowles; Vicious Cycle, D'Arcy Masius Benton & Bowles; This Will Get You A Warning World Cup Soccer ad, D'Arcy Masius Benton & Bowles.

Point-Of-Purchase: Woodstock promotion, Nobody Beats The Wiz; Electric Chair, Virgin Megastore Spain; Hipnotizer, Virgin Megastore Spain; Istation interactive multimedia music-sampling kiosk, Intouch Group Inc.; Uncharted Territory, Alliance Creative Services/Hard Core Marketing.

TV Commercials: "Nigel's Fantastical CD Trip," Best Buy Co. Inc.; "Seattle," Best Buy Co. Inc.; "Boston," Best Buy Co. Inc.; "San Francisco," Best Buy Co. Inc.; "First Avenue," Best Buy Co. Inc.

Radio Commercials: "12 Days Of Wizness," Nobody Beats The Wiz; "Treat Yourself Sale: 'Dear John,' " Nobody Beats The Wiz; "Union Meeting," D'Arcy Masius Benton & Bowles; "Reindeer's Night Off," D'Arcy Masius Benton & Bowles; "Warning," D'Arcy Masius Benton & Bowles.

CONCERT TOUR POSTERS

Chris Duarte Group, Texas Sugar Strat, Silvertone Records; Buddy Guy, Slippin' In Tour poster, Silvertone Records; America Now, IDE GmbH/Marlboro Music; Jingle Cats, "Meowy Christmas," Jingle Cats Music; Phish New Years 1994, Youth Minister/Phish.

Ticketmaster Sued By MovieFone

■ BY ERIC BOEHLERT

NEW YORK—In a suit filed in U.S. District Court here, film ticket telemarketer MovieFone has charged Ticketmaster with using anti-competitive and unfair business practices to effectively bar it from entering the live-concert ticketing business.

Ticketmaster senior VP/general counsel Ned Goldstein dismisses the case as "ludicrous" and "completely lacking in merit."

The March 17 suit stems from a festering feud that dates back to a 1992 deal. According to court papers filed by New York-based MovieFone—best known for selling movie tickets for a fee to consumers who dial 777-FILM—the company inked an agreement in February 1992 with Pacer CATS, described in the suit as "the largest supplier of automated box office and motion picture theater management equipment and services."

The Pacer CATS deal was designed not only to improve and expand cinema business for MovieFone, but to help it "enter the relevant live-event ticketing and teleticketing markets controlled by TicketMaster." MovieFone claims along with Pacer CATS it began negotiations with arenas concerning ticketing services.

The conflict with Ticketmaster allegedly arose when the ticketing giant purchased assets totaling 50% of Pacer CATS in March 1994 from debt-ridden Wembley, owner of England's national soccer stadium. Ticketmaster also entered into a 20-year joint venture with Wembley, effectively giving it a controlling interest in Pacer CATS, according to MovieFone. Ticketmaster has made no secret of its interest in getting into the movie teleticketing business.

According to charges made in court papers, following its investment Ticketmaster tried to block the 1992 MovieFone/Pacer CATS deal "through exclusionary conduct," both on the movie and live-concert business side.

Pacer CATS attorney Charles Gerber insists that MovieFone and Pacer CATS were already embroiled in a business dispute before Ticketmaster invested in the company and that MovieFone, through "innuendo," is attempting to drag Ticketmaster into the conflict. Ticketmaster's Goldstein points out the agreement between Pacer CATS and MovieFone was not one of the assets Ticketmaster purchased from Wembley.

Among other charges, MovieFone claims Ticketmaster tried to disrupt MovieFone's public offering by telling its "two investment banking firms [Alex Brown & Co. and Salomon Brothers] that the 1992 Agreement between MovieFone and Pacer CATS was unenforceable and by warning the investment banks that continued work on behalf of MovieFone could remove them from the 'short list' of investment banks being considered for an imminent stock offering being planned by Ticketmaster."

MovieFone further claims Ticketmaster has threatened retaliation against it for recently providing information to both Congress and the Justice Department's antitrust unit, which are looking into possible anti-competitive practices in the ticketing business. Goldstein says he has no knowledge of such events and suggests MovieFone executives have "creative and vivid imaginations."

The suit also challenges Ticketmaster's exclusive contracts with venues and promoters that makes "it impossible for MovieFone or other potential competitors to obtain access to venues and tickets," and allows Ticketmaster to charge "supracompetitive service fees . . . and [earn] supracompetitive profits."

On the movie side, MovieFone contends Ticketmaster misappropriated trade secrets obtained through Pacer CATS and forced Pacer CATS to breach its 1992 agreement. MovieFone claims one theater chain owner, under contract to align itself with MovieFone, was told by Ticketmaster that the company would only allow Pacer CATS to install teleticketing equipment if Ticketmaster were allowed to run the system.

In the suit, MovieFone seeks damages to be determined at trial for "antitrust injury" and other alleged violations.

GROUPS UNITE FOR TICKET REFORM

(Continued from page 1)

formed last year, in the announcement of the reform bills. At the press conference, the alliance officials said they were discussing ticketing reform bills with lawmakers in three other states—Illinois, Florida, and Michigan. They also planned to address ticket abuses by scalpers and brokers.

Following the coalition's announcement, Ticketmaster questioned the alliance by focusing on what it insisted was a conflict of interest for one of the organizations. According to Ticketmaster, a Seattle PR executive with ties to Pearl Jam and who helped found the grass-roots CAUT group proposed the consumer group pursue legislation through his brother, a New York lawmaker who subsequently introduced the reform bill in his state.

Alan Citron, Ticketmaster's VP of Media Ventures, told Billboard that Assemblyman Sam Hoyt, a New York Democrat who sponsored the House bill in his state, is the brother of John Hoyt, a Seattle PR executive who has had Pearl Jam as a client on several occasions. John Hoyt also was involved in the creation of CAUT and rents space to the nonprofit group at his Seattle-based Pyramid Communication offices.

Citron asks, "Did the voters in Sam Hoyt's district elect him to represent his brother's interests? There are dozens of other people who might have been interested. Is this a coincidence? I don't think so."

Assemblyman Hoyt responds, "If I see a problem out there . . . it doesn't matter if it's a constituent or a lobbyist or a family member who brings it to me. If there's a need in New York state where legislation would have a positive impact on the people I represent, then I'll move on it."

CFA spokesman Bradley Stillman says he sees no ethical questions stemming from John Hoyt suggesting his brother sponsor the New York bill.

"You can bet we wouldn't be supporting this if we didn't think the legislation was appropriate," says Stillman. "The principle is right, and it really doesn't matter whose brother or sister is involved. You think the other side wouldn't have pursued this access to a lawmaker? That's why Ticketmaster has hired all those lobbyists—to gain access."

Ticketmaster recently hired two lobbying firms, for a total of three now working for the company, to meet with federal lawmakers on pending ticketing legislation. It also has hired public relations firms here.

U.S. PIRG consumer education director Bill Wood says he is aware of Sam Hoyt's relationship to the PR executive and has no problem with it.

"It's a coincidence," he says. "If it hadn't been him, there would have been another sponsor."

Pearl Jam first brought complaints against Ticketmaster and other ticketing industry business dealings to the attention of Congress and the U.S. Justice Department last fall, spawning an ongoing investigation, several hearings, and pending federal ticket service fee disclosure legislation (Billboard, Feb. 18).

At the press conference, CAUT spokeswoman Maura Brueger initially backed away from questions about John Hoyt's involvement with the nonprofit group, adding it is not "in any way connected" with Pearl Jam and has quickly grown to become a grass-roots coalition of concerned citizens, including student groups, artists, and managers.

Brueger would not reveal the names of other artists and managers who support CAUT causes, because, she said, they had requested anonymity in the face of possible

(Continued on next page)

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BETWEEN THE BULLETS



by Geoff Mayfield

SPELL THE NAME RIGHT: In 1990, the controversy swirled by content crusader **Jack Thompson's** much-publicized campaign against **2 Live Crew's** lyrics transformed "As Nasty As They Wanna Be" from a good seller to a hot seller. A couple of years later, public debate sparked by the message in **Ice-T's** "Cop Killer" track ignited the sales of **Body Count's** first album. Guess there is something to that old adage of "They can write what they want as long as they spell my name right," which may explain how jailed rap star **2Pac** garnered opening-week sales in excess of 210,000 units for his new album, "Me Against The World." In so doing, the rapper/actor becomes the first artist to debut at No. 1 while serving a jail sentence. The feat does not come as a total surprise, because we have noticed over the past couple of years that 2Pac's albums have experienced sales bumps in the wake of his various legal skirmishes.

HIM AGAINST THE BOSS: **2Pac** leads **Bruce Springsteen's** "Greatest Hits" by a 66% margin. In its third week, the Springsteen set sees a decline of almost 25% but still rings up a respectable one-week sum of roughly 126,000 units. These two titles are the only ones that exceed 100,000 units this week, and this marks the first week in 1995 that The Billboard 200 has seen as few as two titles exceed the 100,000-unit mark.

NOISEMAKERS: **2Pac's** album isn't the only one that makes noise. Coming in at No. 11 with more than 73,000 units is the second solo album by former **Eurythmics** singer **Annie Lennox,** while the Jive debut of Bay area rapper **E-40** swoops in at No. 13 with around 68,000 units. Lennox appeared on the March 18 "Saturday Night Live" but probably won't get full sales benefit from that shot until next week's chart. Also raising the roof is the stellar Seattle lineup fielded by **Mad Season**—which includes members of **Alice In Chains, Pearl Jam,** and **Screaming Trees**—which chimes in at No. 24 with roughly 34,000 units, while **Collective Soul's** second Atlantic set enters at No. 39 with almost 25,000 units.

SWEETER: Another new entry this week, **Matthew Sweet's** "100% Fun," is an album that some industryites will be watching closely. His third Zoo set debuts at No. 65, which is 10 places higher than the first-week rank earned by his 1993 set, "Altered Beast," but opening-week sales for both titles were practically identical, with each moving more than 16,000 units. "Beast" never climbed higher than No. 75 and was off the chart after just seven weeks. His first Zoo collection peaked at No. 100 during a 29-week chart run.

LUCK OF THE IRISH: Guess it was easy to predict that Ireland's proud sons, **the Chieftains,** would be reaping the green during the week of St. Patrick's Day, and, indeed, that is the case. Aside from whatever natural benefit that holiday would bring, the ensemble also had television exposure, including "Late Night With Conan O'Brien" and "The Today Show." Thus, the Chieftains' latest all-star outing plucks this week's Greatest Gainer status, with a 56% increase that represents almost 14,000 units. The one-week sum, just shy of 38,000 units, earns the album a new chart peak, at No. 22, two places higher than where it made its impressive debut eight weeks ago. With this burst, the Chieftains recapture the No. 1 slot from "The Lion King: Rhythm Of The Pride Lands" on Top World Music Albums.

TV GUIDE: **The Chieftains** and **Annie Lennox** aren't the only ones who benefit from TV exposure. A tandem of "Late Show With David Letterman" and "Good Morning America" earns a new peak for **Des'ree** at No. 27 (a 30% gain), while another **Letterman** guest, **Gloria Estefan,** parlays a 15% gain into a 57-46 jump. **John Tesh's** PBS special continues to push his latest 86-54 (a 38% gain), and bulleting at No. 92 on The Billboard 200 is **Conan O'Brien** guest **David Ball.** In last week's issue, Letterman guest **Oasis** and O'Brien visitor **the Roots** each earned Billboard 200 bullets, while **Martin Page** got a Heatseekers bullet in the wake of his "The Tonight Show With Jay Leno" spot.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
12,015,000	11,729,000	UP 2.4%	12,181,000	DOWN 1.4%

YEAR-TO-DATE UNIT SALES

YTD (1995)	YTD (1994)	CHANGE
133,516,000	130,244,000	UP 2.5%

FOCUS ON SINGLES SALES:

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
1,667,000	1,645,000	UP 1.3%	2,005,000	DOWN 16.9%

YEAR-TO-DATE SINGLES SALES

YTD (1995)	YTD (1994)	CHANGE
16,136,000	19,271,000	DOWN 16.3%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

RIAA CELEBRATES DOWNTURN IN PIRACY

(Continued from page 1)

The most significant 1994 figure relates to the seizure of pirate and counterfeit cassettes, which D'Onofrio identifies as "still the No. 1 problem" facing the industry. Cassette seizures dropped to 1.2 million last year, compared to 2 million in 1993.

The decrease in this column is the result of greater law enforcement scrutiny on the state level and the diminishing size of illicit tape operations.

D'Onofrio says, "We've put in place the state anti-piracy statutes throughout the country; right now about 30 states have [felony statutes]. We were able to get a tremendous increase in law enforcement action on the local level. In doing so, where we had a buildup in factories, particularly in the Northeast, we were able to get raids much more often. Instead of every few months getting one factory, we get several factories in a month."

This increased vulnerability has led to increased caution on the part of counterfeiters, D'Onofrio claims.

"What began to happen in the latter part of '92, the early part of '93, is we started seeing the slightly smaller factories," he says. "Now we've seen tremendous changes in the size of the factories. Where there might have been 60 or more machines at one time, now we're seeing anywhere from a dozen to 20 positions in the average factory ... The output of the factories, the number of workers there, has decreased enormously."

D'Onofrio points to the RIAA's CD plant education program as the reason for the decline in seizures of counterfeit and pirate CDs, to 14,845 in 1994 from 17,845 in 1993. (For details about the plant program and other RIAA anti-piracy activities, see D'Onofrio's Commentary, page 4.)

There are three distinct types of illicit product. Counterfeit product duplicates the packaging and music of legitimate recordings; pirate product duplicates the musical content, but not the packaging, of legitimate releases; bootlegs are reproductions of unauthorized recordings.

ANTI-PIRACY STATISTICS, 1992-94

Product Seized	1992	1993	1994
Counterfeit/pirate cassettes	2,548,030	2,037,917	1,212,110
Counterfeit/pirate CDs	690	17,845	14,845
Counterfeit/pirate LPs	N.A.	83,445	13,675
Counterfeit/pirate cassettes (in process)	165,610	370,600	158,630

Source: Recording Industry Association of America

Though pirate LP seizures plummeted to 13,675 in 1994 from 83,445 in 1993, D'Onofrio says, "There's probably more out there than these numbers even reflect." Vinyl bootlegging still prevails in the dance genre, he adds. "That's really where the pirates are filling that niche."

Seizures of bootleg product were infinitesimal last year—175 LPs, 7,361 cassettes, and 3,000 CDs—but the implementation of the federal anti-bootleg statute in the GATT trade agreement passed in December could enlarge those numbers.

The GATT statute, D'Onofrio says, "allows customs at the border, with a law with some teeth in it, to actually seize product ... Basically, since most of the bootlegs that are manufactured, particularly CD bootlegs, come from Europe and other parts of the world, because there was no federal law, customs had no authority to seize a number of these pieces of product."

He adds, "You're going to get either greatly increased figures on the [bootleg] seizures, or you're going to have lack of availability of product. I know that a number of the bootleggers are aware of the statute now, and a number of them have indicated that they're going out of business."

D'Onofrio views the climb in piracy arrests and indictments (to 329, from 275 in 1993) and guilty pleas and convictions (to 191, from 144 in 1993) as a consequence of the bolstered state laws.

He explains, "It's easier to go to four or five different [police departments] in the L.A. basin area, or precincts, than to have to deal with perhaps one federal law enforcement office in that area."

The legal means and manpower at the disposal of the RIAA today are a far cry from the way things were in 1976, when Joel Schoenfeld joined the organization as its assistant special counsel.

Schoenfeld, who left the RIAA in 1989 as executive VP and general counsel, today is senior VP and general counsel at BMG Entertainment.

In 1976—when the special counsel's office of the RIAA oversaw anti-piracy activities—the main problem facing the RIAA was the sale of pirate 8-track cartridges at roadside gas stations and truck stops. Then, as now, tape piracy was the easiest route for dealers in illicit music, Schoenfeld says. "An 8-track duplicating plant could be anywhere, and nobody's going to know about it, unless they're reading your electricity bill," he says.

In that era, the primary tool used to combat piracy was the federal copyright law, which was expanded in 1972 to cover sound recordings. Schoenfeld says, "We got a certain level of attention that was very positive from the FBI and IRS and other agencies that would have jurisdiction in those areas. But the courts were still saying, 'So they copied some tapes—what's the big deal?' and we were still in an education curve with the judicial system."

Federal enforcement activities may have peaked, according to Schoenfeld, with the "Mod Sound" operation of the late '70s, in which some 30 illicit manufacturers were targeted by the FBI. That episode may have paved the way for the state statutes that are so critical to today's piracy prosecutions.

"[Federal agencies] only started to look for those big cases after that, which left a lot of the smaller dealers untouched, and we moved more to the state and local law enforcement instead," Schoenfeld says. "We went through a long cycle of passing and upgrading state laws all through the '80s."

Today, D'Onofrio says, "with very few exceptions, the laws are there now ... Therefore, generally, the seizures have been there. I guess the issue at this point is getting the judiciary to advance, so that you get jail time that goes along with it."

Schoenfeld concurs. "In most cases we have the legislative tools we need. There are a few more that need some fine-tuning, but certainly getting a federal bootleg statute recently was one of the major achievements ... Now we need to continue to get state and local law enforcement involved and try to maintain whatever piece of the federal law-enforcement pie we get as our share."

In the immediate future, new technologies may produce some fresh wrinkles in record piracy, according to D'Onofrio.

"You have the possibility of recordable CDs; that's going to be difficult to keep up with," he says. "It could create a situation of people ... recording them at higher speed, without the necessity of having to invest in a factory."

While the technology may be new, the faces are old. Says D'Onofrio, "People who were involved in counterfeiting in the late '70s and early '80s have come back now into the back-catalog area. Some people tend to stay around and just find new niches."

Schoenfeld says that today's counterfeiter—who in the '70s may have been a music fan who copied records for his or her friends—has become a sophisticated criminal. "They don't just sit in one location and fill one warehouse with 100,000 [units]. They break down their operation, they hide it, they [move product] in different ways that it's less easy to trace. Fortunately, the RIAA's unit has continued to increase its sophistication and to lend its support to law enforcement in a way that they can keep up with that."

GROUPS UNITE FOR TICKET REFORM

(Continued from preceding page)

"pressure" from Ticketmaster in connection with tours.

Citron called the allegation of pressures from Ticketmaster "absurd and bizarre."

In a written Ticketmaster rebuttal, handed out after the press conference, Citron also slammed the PIRG survey presented last fall to Congress, which showed that not only was Ticketmaster the "overwhelmingly dominant company in the industry," but that the company added an average of $5.10, or 27%, to the face value of a ticket in various service charges.

"This outrageous claim is based on a survey of 80 events, not the 150,000 that use Ticketmaster services in an average year," Citron said. He said that in 1994 "the average convenience charge was $3.15 per ticket."

Wood sent a Feb. 17 letter to Ticketmaster in which he requested information and data that could result in a larger survey. "They haven't gotten back to us," he said.

Citron said that when Wood "asked us for additional information, we responded as much as a privately owned company can on exactly how we base our $3.15 service charge," along with other material.

"He's chosen to ignore all of that," Citron said.

The current state bills are joined by a U.S. House of Representatives ticket-charge disclosure bill introduced Feb. 8 by Reps. John Dingell, D-Mich., and Carlos Moorhead, R-Calif.

A bill in Texas primarily targeting scalpers was introduced recently without the alliance's involvement by Rep. Robert Talton.

B'BUSTER REBATES

(Continued from page 6)

this year for "Ed Wood," were also on hand to announce that from May to July a portion of the proceeds from the Blockbuster Visa card will benefit End Hunger. Blockbuster has pledged a minimum donation of $20,000 to the organization.

Earlier this year, End Hunger also enlisted the Video Software Dealers Assn. to conduct a joint fund-raising campaign later this year with its retail membership.

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ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII
ISSUE DATE: MAY 6
AD CLOSE: APRIL 4

ROUNDER RECORDS
25th Anniversary
ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS
ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

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ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER
30th Anniversary Salute
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ASIA PACIFIC
Music & Markets
ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA
ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

TAPE DUPLICATION
ISSUE DATE: MAY 27
AD CLOSE: MAY 2

VSDA SUPERSECTION
ISSUE DATE: MAY 27
AD CLOSE: MAY 2

MUSIC PUBLISHING
ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

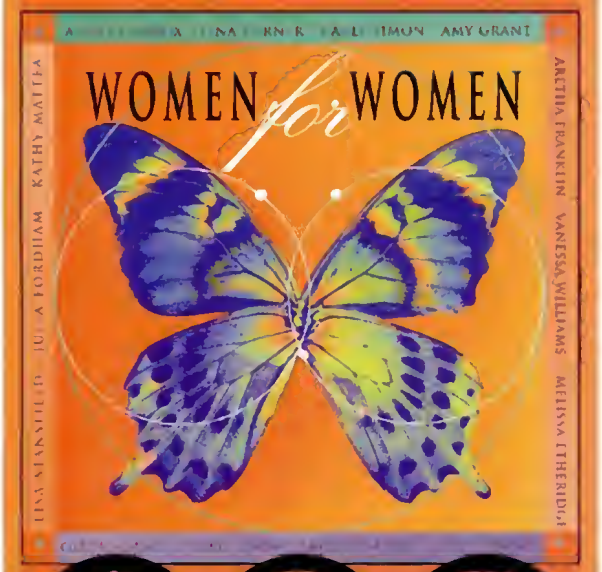
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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

FUND HIRES MUSICLAND ANALYZER
The SC Fundamental Value Fund, which owns 9.5% of the Musicland Group, is turning up the heat on the Minneapolis-based company. It has hired Allen & Co., a New York-based investment bank, to analyze Musicland and develop suggestions to maximize the company's shareholder value. The move apparently was made in response to Musicland's adoption of a poison-pill anti-takeover plan. SC Fund execs were unavailable for comment at press time; Musicland spokeswoman **Marcia Appel** says, "We are open to suggestions from any shareholder about the value of the stock, which we agree is undervalued."

INTERNET CENSORS LOOM?
The Senate Commerce Committee will soon vote on the telecommunication reform bill, and civil liberties groups, providers, and cyberheads are in a grass-roots computer E-mail/fax/phone campaign to stop a Communications Decency Act amendment designed to shut down Internet porn. Those seeking to defeat the bill say it is so broadly written it could slow information to an interactive trickle and could mean censorship of some sound recordings. Sen. **Patrick Leahy**, D-Vt., supports a study instead.

MARGARITAVILLE/ISLAND TIES
Jimmy Buffett's Nashville-based Margaritaville label has made the switch from MCA distribution to a joint venture with Island Records. The first disc under the new deal, "It's About Time" by singer/songwriter **Marshall Chapman**, is due May 2. In addition to Buffett, other releases will feature **the Iguanas** and a Margaritaville Cafe compilation album taped live in Buffett's New Orleans venue. Either PolyGram's indie distribution system, 1LS, or PolyGram Group Distribution will handle the line.

SIX NEWCOMERS TO ASCAP BOARD
John Bettis, David Raksin, and **Mary Rodgers** are among ASCAP's new writer board members; new publisher members (for two years starting April 1) include **Freddy Bienstock, Susan Bergeson** of Walt Disney Music, and **Julie Lipsius** of Hit & Run Publishing. Writers exiting the board on April 1 are **Jack Beeson, Willie Colon,** and **Stephen Paulus**, while publishers leaving are **John McKellen**, who retired as president of MCA Music, **Keith Mardak** of Hal Leonard Corp., an 8-year board memeber who chose not to run, and **Ronald Freed** of European American.

RCA TIES TO BUDDAH LABEL
RCA Special Products has obtained global licensing rights to the Buddah/Kama Sutra Records catalog, owned for the last six years by New Jersey-based Essex Entertainment.

SKIP MILLER EXITS RCA
Skip Miller has left his post as senior VP of black music at RCA Records. He joined the label in 1988, bringing a number of acts and label deals to the company, including hitmakers **SWV.**

CMT HEADS EAST AND SOUTH
Undeterred by its unceremonious eviction from Canada Jan. 1, CMT: Country Music Television is pursuing its international aspirations. Already available in Europe, the around-the-clock programming service will move into Latin America April 1 and has reached an agreement with Universal Cable TV Network Public Co. Ltd. (UTV) of Bangkok to air in Thailand.

'POCAHONTAS' FROM GOODTIMES
Sell-through specialist GoodTimes Entertainment will release its first live-action production, "Pocahontas: The Legend," as a rental title at $89.99 list. It arrives June 27, days after Disney's "Pocahontas" opens in theaters nationwide. GoodTimes expects to deliver about 50,000 units. Houston-based ETD is the sole distributor, supplying its accounts and other wholesalers.

SOUNDSCAN'S JAPAN DEAL
SoundScan, the Hartsdale, N.Y.-based research firm that provides sales data for Billboard's charts, has struck a deal to collect music and home video sales information in Japan. Beginning this fall, SoundScan will offer point-of-sale data to online subscribers in Japan under a licensing and consulting agreement with the Victor Co. of Japan (JVC) and S.I.P. Ltd., a JVC subsidiary.

2Pac Finally Wins 'Against The World'

IN THE BATTLE OF "Me Against The World," Me is the clear victor. The "Me" is rapper **2Pac**, who debuts at No. 1 on The Billboard 200 with his third solo album. "Me Against The World" is by far the most successful chart album for the Interscope artist. "2Pacalypse Now" peaked at No. 64 in April 1992. "Strictly 4 My N.I.G.G.A.Z." fared better, reaching No. 24 in March 1993. "Me Against The World" is 2Pac's first album release since his conviction of first-degree sexual abuse and a subsequent sentence to 1½-4½ years in prison. 2Pac's notoriety has no doubt helped his album sales, but so has a hit single. "Dear Mama" moves 1-3 on Hot Rap Singles, 6-7 on Hot R&B Singles, and 19-24 on the Hot 100.

CHART BEAT™



by Fred Bronson

CRYSTAL CLEAR: While all the attention on Hot 100 longevity has been focused on **the Four Seasons** recently and their 54-week run of "December 1963 (Oh, What A Night)," **Crystal Waters** quietly has tied **Tag Team's** record for the longest consecutive run on the singles chart. "100% Pure Love" racks up a 45th week on the Hot 100 for the Mercury vocalist, an amazing feat for a single that peaked at No. 11. Though it never achieved top 10 status, it has made its mark in the history books, achieving equal status with "Whoomp! (There It Is)." Keep in mind that the Four Seasons took two chart runs to get to their 54-week total and that Waters and Tag Team reached the 45-week mark with one run. "100%" is most likely in its final week, as it drops 47-50. After 26 weeks, titles are removed when they fall below No. 50. In other longevity news, **Jon Secada** extends his streak on the Hot Adult Contemporary chart. "If You Go" is in its 48th week, putting more distance between it and the previous record holder, **Melissa Etheridge's** "Come To My Window," at 46 weeks. There could be a tie next week for second place in the AC longevity sweepstakes: **John Mellencamp's** "Wild Night" moves 17-18 in its 45th week.

I'M A BELIEVE-ER: The man who has gone from struggling pop star, recording cover versions of hits like "United We Stand" and "My Baby Loves Lovin' " for budget releases, to being one of England's national treasures marks his 26th consecutive year in the top 40. That's just one more impressive feat for **Elton John**, whose "Believe" bullets 24-20 on the Hot 100. **William Simpson** of Los Angeles writes that Elton actually has spent 26 consecutive years in the top 30. His lowest-charting year was 1993, when "Simple Life" was his only hit, peaking at No. 30. Simpson's missive also asks why there is so much gratitude on the charts these days. First, there's "Thank You" by **Boyz II Men**, which slips 21-23. Then there's **Jimmy Page & Robert Plant's** unplugged version of the **Led Zeppelin** classic "Thank You," which had a recent run on Album Rock Tracks, **Banda Machos'** "Gracias Mujer," which made an appearance on Hot Latin Tracks last month, and **Juan Gabriel's** "Gracias Por Esperar," which just completed a long run on The Billboard Latin 50. If that's not enough, watch out for **Duran Duran's** album of cover versions to debut on The Billboard 200. The title? "Thank You."

REMAKING THE JUDDS: "Love Can Build A Bridge" is the latest in a long line of charity singles to go to No. 1 in the U.K. Teaming for this Comic Relief song are **Cher, Chrissie Hynde, Neneh Cherry,** and **Eric Clapton**. Cher has been No. 1 in the U.K. twice before, with **Sonny** on "I Got You Babe" and with a remake of "The Shoop Shoop Song (It's In His Kiss)." Hynde was No. 1 with **the Pretenders** on "Brass In Pocket" and with **UB40** on a remake of "I Got You Babe." Cherry and Clapton are both enjoying their first U.K. No. 1.



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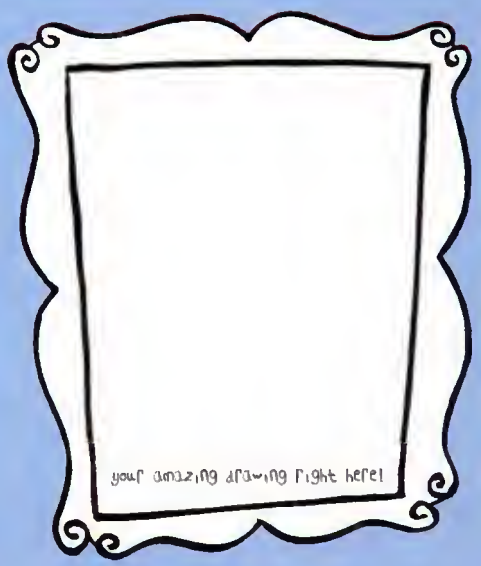
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Mudhoney has a cow

for you!





Draw Bossie and save a cow today!

Here's your chance to rescue a big brown-eyed bovine from becoming a 99-cent burger special, win a pastural weekend in the country or maybe find a career in the exciting world of Art—just by drawing Bossie and faxing us the results (with your name, address and phone number) at 1-818-846-8474.

If your entry is chosen, Farm Sanctuary (who rescues animals from slaughterhouses and finds them more suitable careers as living beings on a beautiful 175-acre farm in upstate New York) will adopt a cow in your name. And you win an all-expenses paid trip to visit your new brother.

The 25 lucky runners-up will get a free copy of the new album—it's real music for real people. Rolling Stone gave it a "☆☆☆☆" stamp of approval, and it arrives at record stores everywhere this week.

So: draw the cow. You win. The cow wins. Mudhoney wins.

Mudhoney

My Brother The Cow

On CD and cassette. (4/2-45840)
Also available on limited-edition vinyl (1-45896) through ADA.



Produced by Jack Endino and Mudhoney
Management: Bob Whittaker, Urchin Management

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Employees of Time Warner Inc., Mudhoney and the Beef Council and their families are not eligible to win this contest.
Void where prohibited—But don't get caught with your pants down.